# S. FRANCIS
## AND HIS
# BASILICA
# ASSISI

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G M. Nolan

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Hendon N W 4

14 Egerton Gardens

Duplicate

BASILICA OF ST. FRANCIS.

FRANCIS NEWTON
O. M. C.

# S. FRANCIS

AND HIS

# BASILICA ASSISI

ASSISI
CASA EDITRICE FRANCESCANA
SACRO CONVENTO - 1926

CURIA GENERALITIA
ORDINIS
FF. MINORUM CONVENTUALIUM

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*Romae, apud SS. XII Apostolos, Die 16 Junii 1926.*

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**Dedicated to all lovers of the Poor Man of Assisi.**

## INTRODUCTION.

This unpretentious sketch of S. Francis and his Basilica is offered to the public at the request of many principals of schools and colleges in America, England and other English-speaking countries. Though purposing to be a guide, it is the hope of the writer that it will serve as a manual for students and all those interested in Franciscan Studies and Art, and for those who have visited the Basilica, it will be a pleasant reminder of their visit here. Once more, they will live in this medieval city, enjoy the beauty of the masters' frescoes, experience the sombre gloom of the lower church, the celestial light of the upper, the calm repose and peace that pervade the ancient double-cloistered cemetery with its stately cypresses and evergreen edge of myrtle, — the last resting-place of many of proud and ancient lineage.

A full description of the building of the Basilica and the history of the frescoes and their authors is given from authentic and critical

S. FRANCIS. Detail. (Cimabue).

sources. The building of this unique church and the painting and decoration were no doubt a labor of love inspired by the loving and simple ideals of S. Francis, and he may be called the inspirer of art of those early centuries.

As I write the sun sends forth his daily salute to the Tescio Valley, covering the hills with his purple robe, and as I gaze across this wondrous valley, the golden corn is rustling in the breeze, the silver-tinted olive trees wave good-night to the retiring sun, the verdant vine, preparing to bear rich fruit, looks forward to the morrow's rays. Again as I glance o'er this violet covered valley, I see the winding Tescio treading his crooked path to greet the noble Tiber. The sun now sinking behind the Perugian Hill bids goodnight to Assisi, who responds by flashing from every window the reflection of the sun's own rays. What a wondrous sight! A city of diamonds flashing in the evening sunset! And now the gentle breeze is lulling nature to repose, while from the tall cypress the nightingale warbles his even-song. The twinkling lights reveal Perugia to the right, Torgiano rises like a fairy isle in the verdant plain, the dim cupola of S. Mary of the Angels towers in the shadowing twilight, inclosing the Portiuncula Francis loved so well; away to the left, Castel Nuova and Cannara where he preached to the birds, down on the plain, Rivotorto, the cradle of the Franciscan Order, and where the lepers knew his love; more in the distance, Bevagna and Montefalco, the birth-place of the virgin S. Clare of that name; then Spello and Spoleto both rich in Franciscan lore.

Truly O Umbria ! thou art blessed in God's abundant gifts of nature, and in the glory of thy saints !

Are we then surprised that Cimabue, Giotto Lorenzetti and the rest of the old masters found in thy natural scenery that richness of colouring depicted in their frescoes ? Do we then wonder that men raised in thee, inspired by thy natural gifts, recognizing in thee the handiwork of the Almighty, temples worthy of thy divine gifts ?

Such is Umbria, such is the home of S. Francis, need we ask why he loved it ? the land he enriched by his life, the land he has endeared to all by his love of Creation and by his love of the Creator.

What a stupendous sight the city and fortress-like church and convent presents to us viewed from the Umbrian plain stretching from Perugia to Spoleto ! The formidable pile of the convent with its towering church and double range of arches, the city spreading itself in terraces of ancient houses crowned by the historic castle of the Rocca under the shadow of Mount Subasio !

Here where the very blades of grass touched his feet, where the ancient streets tell of his reform and every stone speaks of the Poor Man of Assisi, we are invited with him to praise this wonderful creation, and like him, to love and thank the great Creator.

Such is Assisi ! the parental home, the humble stable wherein tradition says he was born; the church of his baptism; Rivotorto, the Portiuncula, St. Damian's, the ruined church he repaired with his own hands. Meanwhile the

Carceri tell of his sacrifices, his penances and of his holy life, and then the crowning glory of the stupendous Basilica raised by the world as his monument; — his very apotheosis and glorification — in its colossal architecture and marvellous frescoes!

Few were the monastic edifices to compare with the Sacro Convento of Assisi, the first in art and culture in Italy, not one had such treasures of art — a monument of supreme beauty, the masterpiece of the greatest artistic geniuses of Italy.

What a debt of gratitude do we then owe to these Friars, the custodians of the artistic and scientific intellect of the middle ages.

My sincerest thanks are due to the Rev. Fr. Bonaventure Marinangeli O. M. C. for the preparation of the illustrations, to the rev. Fr. Fosco O. M. C. for his kind help, but especially do I appreciate the kindness of the Very Rev. Mgr. Redmond, Vice Rector, and Mr. J. Garvin of the Ven. English College, Rome and also the Editor of the «Venerabile» for the time and assistance they have given me in correcting the proof sheets.

P. Francis Newton
Sacro Convento Assisi, 1926.

NOTES.

The climate of Assisi is temperate and enjoys the purest of air and a splendid water supply. The heat of the summer is tempered by the fresh mountain breezes and the evenings are refreshingly cool.

The hotels are equipped with modern conveniences, and others in the course of construction will afford every luxury.

Altogether with its lovely walks and beautiful scenery, Assisi may be termed an ideal place of resort even in the summer.

☙ Hints how to see the church. The writer and another American priest are in attendance at the Basilica for the convenience of English-speaking visitors. As the Basilica is a church and not a Public Gallery, and to maintain the respect due to the House of God, lay guides are not allowed to accompany visitors in the church. To get an intelligent and trustworthy description of the church and its treasures and to save time it is advisable to ask for one of these fathers in the sacristy, or the official custodian will call one.

☙ Visitors are warned that all the churches in the city close at Noon until 2 P. M. during the year.

The best light is found from 9.30 A. M. until 6.30 P. M. from the end of March until the end of October. During the winter months it is almost necessary to make two visits before and after lunch to appreciate fully the beauty of the churches and their frescoes. In the winter months the church closes at 5 P. M. extending until 8 P. M. in the summer according to the Angelus Bell which is rung shortly after sunset.

☙ Dont be misled by those guides who for their own interests, say there is nothing to be seen in Assisi; for its natural beauty and its religious and artistic sentiments, Assisi is one of the most important cities in Umbria.

☙ A short life of. S. Francis together with notes on architecture and a biographical sketch of the old masters have been added, which the writer hopes will assist the visitor to appreciate his visit to Assisi.

☙ The numbers between brackets corespond to the same numbers in the plans of the churches and places in the city.

# ASSISI

Assisi is admirably situated 1345 feet above the sea-level. Dante describes its beautiful position in his Paradiso, Canto, XI.

« *Intra Topino e l'acqua che discende*
*Dal colle eletto del beato Ubaldo*
*Fertile costa d'alto monte pende* »,

« *Onde Perugia sente freddo e caldo*
*Da Porta Sole, e diretro le piange*
*Per greve giogo Nocera con Gualdo* ».

« Between Topino and the wave that falls
From blest Ubaldo's chosen hill, there hangs
Rich slope of mountain high, whence heat and cold
Are wafted through Perugia's eastern gate:
And Nocera with Gualdo, in its rear
Mourn for their heavy yoke . . . »

(Cary's translation).

In these few lines Dante indicates the aspect of Assisi resulting from its natural position between the Topino and the Chiaggio; the aspect of

the valley overlooked by the high mountain of Subasio, from which extends a fertile incline along which spreads the terraced city; the position of the city to the east of Perugia, which receives the first rays of the sun and the cold

TOPINO RIVER.

and boisterous winds from the mountains of Assisi; the contrast between the fertile incline and the alpine aspect of the narrow valleys of Nocera and Gualdo overshadowed by the heavy mass of the high mountain.

## Historical Notes.

The history of Assisi goes back to the days when the Umbrians, one of the most ancient peoples of Italy, inhabited the country north and south of the Tiber, and lived in caves. Dardanus is accepted as its founder, 865 before the foundation of Rome. Civil war was caused by his brother Jasius. The chronicler then relates how Dardanus who had pitched his camp on the slope of Mt. Subasio dreamt that Jupiter and Minerva would assist him and that his brother would be defeated. Dardanus vowed that if his dream should become true he would build a temple to the goddess on the place where he had slept. Hence we have the temple of Minerva, now known as the church of S. Maria Sopra Minerva, Around this temple the people lived in peace until the invasion of that mysterious people, the Etruscans. We are told how Dardanus on a visit to the King of Lydia, drew such a picture of the beauty of Tuscany, its fertility and the purity of its air that Tyrrenus the king's son came with a large army to take possession of so rich a province. In the struggle that followed, the Umbrian tribes were driven south of the Tiber, which afterwards defined the boundary between Umbria and Etruria. To the west of Assisi is the grim Etruscan city Perugia. Its high walls and narrow gates guarded by the heads of fierce gods, and the stern aspect of its buildings were a terror to the smaller Umbrian cities, and a reminder that no mercy could be expected from its inhabitants. Skirmishes no doubt were frequent between the two cities, and we may judge from the subterranean passages

CHIAGGIO FALLS.

in Assisi, that the inhabitants thought it more prudent to hide themselves than to fight openly. Soon however they surrounded themselves with walls, towers, and gateways. None too soon did Assisi prepare for war, for in the year 309 B. C. the tread of the Roman Legions resounded throughout Umbria and Etruria. The Etruscans and Umbrians, forgetting all their former strifes, now joined together to repulse their common enemy, but in the space of one year, the whole of Umbria was brought under the yoke of Rome, and it is impossible to excavate in any part of Assisi without coming upon relics of their occupation. The obscure position of Assisi gave her long periods of peace. Christanity made its way into the city in the third century, and many were the persecutions, until finally Roman Assisi vanished and Christian basilicas were built on the site of the pagan temples. In 545 Totila took the city on the death of its gallant defender Siegfried the Goth, but soon left Assisi in peace to besiege her proud and wealthy neighbour, Perugia. The advent of the Lombard Dukes filled the Umbrian valley with Arian christians, enemies of the Holy See, and perhaps on this account Charlemagne besieged the city in 773. His many attacks were resisted bravely by the Assisians until the enemy found an entrance into the city through a drain and opening the gates to the main army the next day, Charlemagne put the citizens to the sword and razed the town to the ground. The Emperor then rebuilt the city and established a colony of faithful christians. Probably about this period the fortress of the Rocca was built on the crest of

the hill dominating the city in front and protected by the deep ravine towards the montains of Nocera and Gualdo. Tall towers guarded the extensive walls and the castle was almost impregnable. From the XII to the XV century the city was torn by civil wars and sustained long and severe struggles against Perugia, until it passed into a state of tranquillity under the Holy See. Frederick Barbarossa occupied the city for a short time, and in 1195 we find Conrad of Suabia in occupation of the castle of Rocca, much to the annoyance of the citizens of Assisi. With him was the youthful king of Germany and Italy, Frederick II. The legend recounts that he was born under a tent hastily erected in the Piazza of Minerva, and was baptized with great pomp in the cathedral of St. Rufino. After the death of Henry VI, Conrad returned his possessions to the Pope, and the Assisians tore down the castle which had menaced their city so long, determined that no other foreign tyrant should rule them. About this time there was a general uprising throughout Europe against the feudal system and the whole of Italy was in a state of ferment. But amidst all this confusion and unrest, the Papal Power became stronger with the accesion of Innocent III., a man of lofty character and determination. At this time of heresies and turmoils, when the whole world was troubled with strifes and seditions, a saviour was at hand. The pure souled saint of Umbria was born, — the Poverello of Assisi — who in his simplicity, and with his love for God and creation, like a magic charm, drew all to him, and for war and unrest substituted « Pax et Bonum » (Peace

and Blessing). The city was occupied by the French under Napoleon and annexed to the Province of Trasimeno, and on the fall of the First Empire again became part of the Papal States until September 1870, when finally, with the rest of Umbria, it became part of the Kingdom of Italy.

Assisi is an episcopal See. S. Francis was born here in 1182 and S. Clare in 1194.

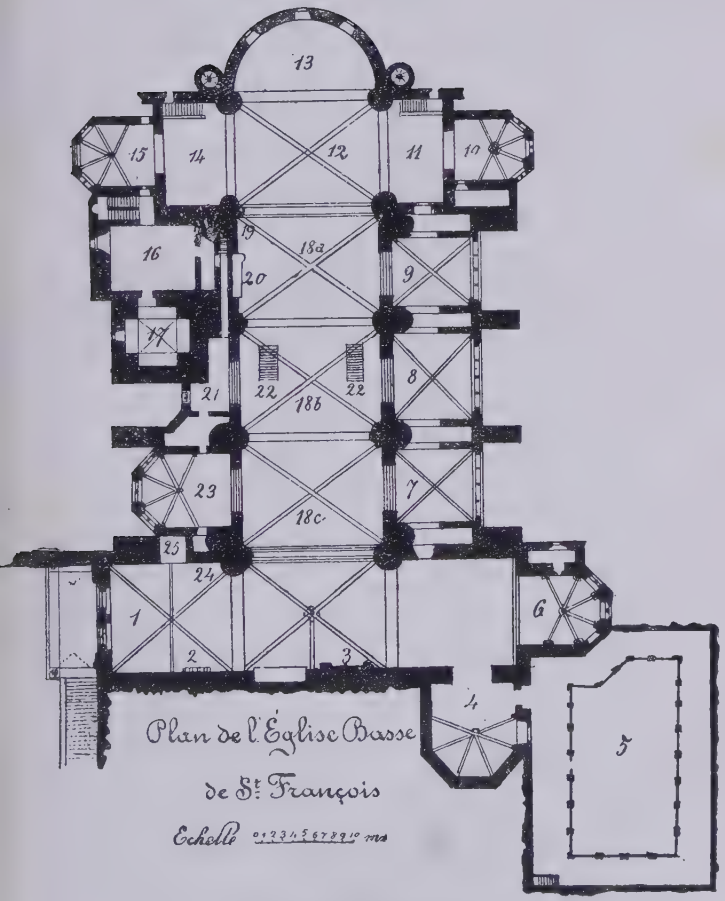
PART I.

## The Basilica of Assisi.

S. Francis died on the 4.th of October 1226, and his celebrated vicar Fra. Elia - knowing the desire of Francis to be buried on the most abominable place in Assisi, the « Collis Inferni » (the infernal hill), so called because it was the place of execution of criminals, constructed the unique church destined to be his last resting place on earth. Gregory IX the illustrious Cardinal Ugolino, and the great friend of Francis, canonized him in the church of S. George, now the church of S. Clare, two years after his death, 17-th July 1228, and at the same time blessed and laid the first stone of this temple, destined to become a centre and monument of Italian Art.

Remarkable is the fact that two years after the inception of the work, it was sufficiently complete to receive the body of S. Francis which was transferred from old S. George's to the tomb prepared by Fra. Elia, where it has always been preserved and guarded by the Friars Minors Conventuals. commonly konwn as the Grey Friars before their suppression in Europe

The black habit now worn by the religious is the outcome of this persecution. Driven from




PLAN OF LOWER CHURCH.

their convents into the world, and constrained by the difficulty of finding the proper material, they, while in part keeping the form of the habit, adopted the colour used by the secular clergy.

The same Pope, Gregory IX. gave to the church the title of « Head and Mother of the Order of Friars Minors » (1231). This was amplified by Benedict XIV, who raised it to the rank of Basilica and Papal Chapel. The celebrated monument was no doubt the idea and mind of Fra. Elia, but who was the real architect has always been a matter of dispute. The style of the church may be called Ogival that is comprising the romanic elegant style (1100-1180) and the transitional, or passing to the early gothic (1180-1250). We see the romanic element in the vaulted roof, in the rich decoration of the groins and panels of the roof of the lower church, and the transition period in the pointed arches and in the form of the upper church with its elegant columns and delicate capitals.

According to the recent research made by Cornelius Leo Sagui, the lower church was completed in 1230, without the oriental arch, that is the middle central arch at the entrance, the second phase of the building comprising the oriental arch and the upper church with the belfry or tower was completed in 1239. The remainig portions were erected at various periods between 1234 and the end of the 14th. Cent. Professor Sagui likewise concludes from his recent discoveries, that the noble edifice was constructed under the supervision of Fra. Elia, by the famous Comacini Masters as is proved by the particular symbols found in this Basilica, and from ancient tradit-

ion which points out as architect of this Basilica, Jacobo Lombardo, and not Jacobo Tedesco or the German as it is erroneously said by many.

It may be of interest to the readers to know something of the history of these remarkable Masters. At that epoch in the cities of Italy, but especially in Lombardy and in a particular manner at Como, which already had a particular importance as a supplier of construction stones (those of the Duomo of Milan came from Como); societies or Guilds of these masters were formed by artists, masons, ornamental sculptors and workers in marble. These not only labored in Italy, but were scattered all over Europe to build and decorate churches, monasteries, and other edifices. These guilds of Como were governed by special statutes and hierarchical superiors. The head and the officials being chosen from the most expert members of the craft the true maestri (masters) were the architects and engineers, while the mass of the artists attended to the preparation of the stone and the ordinary work of building. The statutes of these guilds were largely religious, establishing a chapel and one or more chaplains for the benefit of the members. Besides this they put into practice the principles of union, protection and mutual assistance which many social societies of the present age proclaim as their own proper discovery. Notable amongst these confraternities was the guild which had its head at Como, celebrated in the story of art, and known as the Comacini Masters. The line of the Comacini family was enriched by other branches of celebrated artists, amongst whom were the Antelami Masters, who had their ori-

gin in the valley of Antelamo near Lake Maggiore, and labored chiefly in Emilia and Liguria; also the Masters Campionesi, hailing from Campione on Lake Lugano; their special work was the building of the cathedrals of Milan and Modena. The famous Cosmati Family of Rome, renowned for their beautiful sculture and mosaics, were turning out their creations at the same period.

Symbols found recently on a tomb in the ancient cloistered cemetery of the church, by Professor C. L. Sagui, (who has also discovered corresponding signs in the church and convent — the set-square, trowels, compass, with a four pointed rose-leaf between its points, the eight-pointed star and numerous geometrical figures —) lead to the belief that the church was constructed by the Comacini Masters assisted by Jacobo Lombardo, who left these signs on their constructions. The Tomb itself bears every evidence of being that of the Comacini Masters. (C. L. Sagui). The beautiful Basilica, the position of which is described in the Introduction, is one glorious piece of colouring by the great masters of the XIII, XIV, XV, XVI, and XVII centuries. Notable amongst these old masters were Giunta Pisano, Cimabue, Giotto, Taddeo Gaddi, Fra Martino, Jacobo da Torrita, Filippo Rusiti, Cavallini, the Lorenzetti Bros., Simone and D. Martini, Stefano of Florence (Giottino), Pace di Bartolo. Andrea di Bologna, and later Dono Doni, Ottaviano Nelli, Sermei, Martelli, Giorgetti, etc.

The building of the two churches one above the other was no doubt the idealistic conception

of Fra. Elia — the lower church was to represent the Tomb of S. Francis, the upper his glory, the one dark and sepulchral, the other, in its delicate gothic style, full of light and beauty, rises as it seems to heaven. They would likewise convey to us the misery of our earthly life by the gloom of the lower church in comparison with the light of eternal life reflected in the upper church. They also symbolize the trials of S. Francis on earth and his glory in heaven.

## The Lower Church.

*The Lower Church* is approached from the S. E. by the Via Frate Elia (*) and through the Piazza S. Francesco (A) surrounded by a cloister of the XV Cent. At the end of the Piazza we see the entrance door to the convent, and to the right the church. As we pass through the Piazza, we cannot but admire the symmetry of the church and its tower, the beautiful carved stone stairway leading to the upper Piazza and the exquisitely wrought rose window of the « Chiesa Superiore » — Upper Church. —

Arriving at the church we are immediately attracted by the beauty of the double portals, worked in stone and marble; above, a marvellously sculptured rose window of delicate columns exquisitely ornamented, flanked by two other windows of smaller dimensions.

The great anti-port or portico — Renaissance

(*) The names of the streets given in this guide are the ancient names recently restored by order of the Council. The names by which the streets have been called for the last fifty years wil be no loger used.

INTERIOR OF LOWER CHURCH.

Style 1487 — from the design of Bacio Pintelli, was constructed by the munificence of the General of the Order, Sansone. The carving on the left door is the work of Nicolò Ugolinuccio of Cagli 1546, that on the right by Pompeo of Foligno 1573.

Entering the church (1) we see that the pictures are not imposing, being more or less ruined (XVII Cent).

*Chapel of S. Sebastian Martyr.* (25) This is the first chapel on our left on entering the church. Frescoes on the wall by Martelli XVII Cent: the picture behind the altar is the work of Sermei (XVII Cent). At the right of the entrance of this chapel we see a very charming Madonna della Salute (Our Lady of Health) with the infant Jesus attended by a bishop, S. Francis and S. Antony the Abbot (Ottaviano Nelli di Gubbio XV Cent).

On the large arch facing the door, the Popes of the Order are depicted (XVIII Cent).

Opposite the chapel of S. Sebastian is the Mausoleum di Giovanni de Cerchi of Florence (2), a very elegant gothic work; above is seen a porphyry vase, which tradition says was given by Queen Jolanda of Cyprus, daughter of the Emperor John of Constantinople and wife of Frederick II. She died in 1228 and her monument is a little to the left on the same wall. This vase is said to have contained the lovely blue in which the vault of the lower church was painted.

In the centre of the same wall, there is an ancient Tribune, erected and decorated at the expense of the De Nepis family (XV Cent). The Consistorial Letters of Gregory IX, 1230, Clement IV, 1266 and Nicholas III, 1277, are en-

TOMB OF THE QUEEN OF CYPRUS.

graved in the front. These letters conceded and confirmed to the Basilica the privileges of « Head and Mother of the whole Order ».

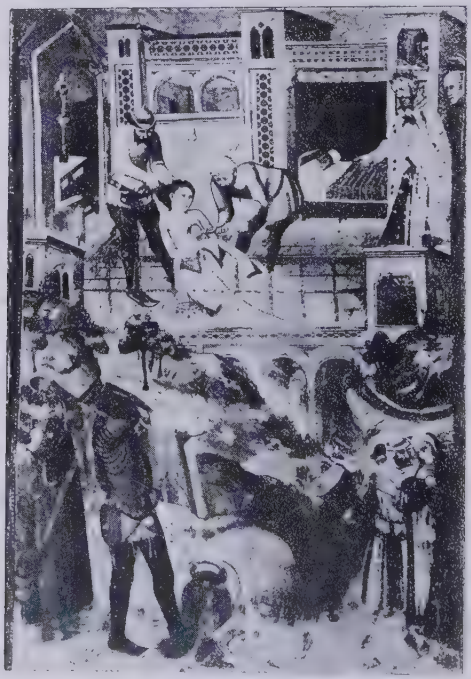
*Chapel of S. Antony the Abbot* (4) The frescoes are ruined by humidity. In the niches of the wall are the tombs of Blasco, Duke of Spoleto and his son Garcia assassinated in 1365.

*Chapel of the Crucifix.* (6). Called also Chapel of S. Catherine, was erected by Cardinal Egidio Albornoz, 1367. The three beautiful windows containing 8 figures of saints are attributed to Bonini of Assisi or to his pupil Criostofani 1370. We see the effects of modern restorers in the figure of S. Cecilia, on whose shoulders, Bertini of Milan has placed a large bearded head. The green and russet colours are strikingly effective.

The frescoes were completed in 1368 by Andrea di Bologna probably assisted by Pace di Bartolo of Assisi, and represent scenes from the life of S. Catherine the Martyr. Left side facing the window: three saints — arrest of S. Catherine — execution of the Saint — attended by angels disputing with the pagan philosophers — retribution of the executioner.

Right side: — three saints — conversion of the queen in the cell of the saint — above, martyrdom of the queen — conversing with the Infant Jesus (two compartments) — above, the Saint before the Emperor. Worthy of note are the beautiful carved columns and capitals in this chapel. Returning to the principal nave, we are at once impressed by its mystic and solemn gloom, the dim distant light of the abside and the majestic altar. Many were the masters who labored in this nave, but unfortunately, some of the frescoes have been ruined by dampness, and others destroyed in the construction of the side chapels. No doubt the Comacini masters were

the first to paint the nave; Cimabue, Guido da Siena and Mino da Turrita have also left traces of their work. The frescoes on the right repres-



MARTYRDOM OF S. CATHERINE.

ent: — Behold thy mother — The death of Christ — Taking down from the cross — The sepulchre. On the left wall: Scenes from the life

CHAPEL OF S. MARTIN.
THE KNIGHTING OF S. MARTIN. (Simone Martini).

of S. Francis which are also repeated in the upper church.

*Chapel of S. Martin of Tours.* (23) erected by

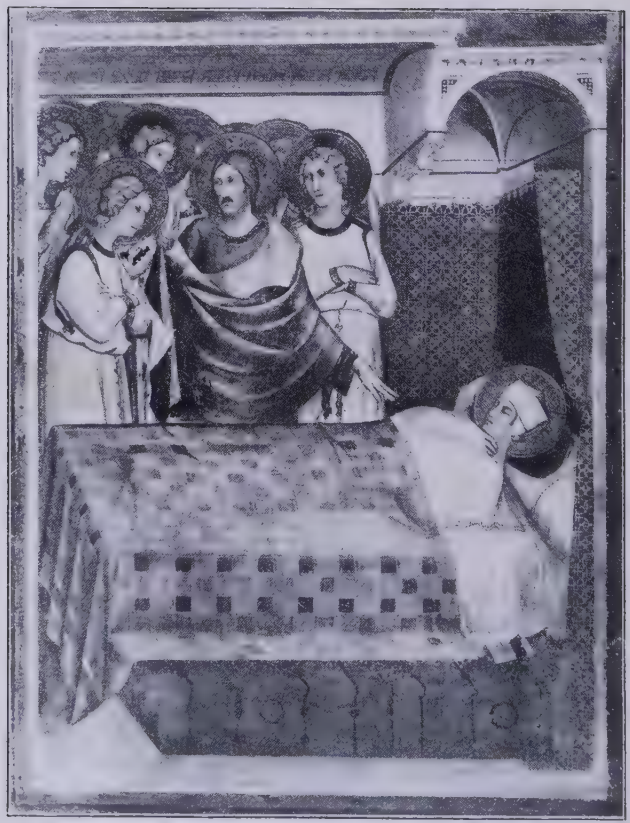
Cardinal Gentile di Montefiore 1312. This chapel is a masterpiece of artistic and mystic grace. The purity and delicacy of the heads and faces, with the rich colouring of the frescoes reveal the master hand of Simone Martini (1322-1326). The artistic value of this chapel is beyond conception, enriched by its three windows of marvellous perfection — work of Sienese artists — the light penetrates softly and modestly through the rich glass, brushing the frescoes with a golden russet tint. These windows are from the designs of Martini himself.

*Frescoes on the left wall.* I S. Martin gives half his cloak to Our Lord disguised as a beggar. 2. Jesus, accompanied by a group of angels appearing at the bedside of the Saint wearing the mantle: note the sweet expression of Our Saviour and the angels. 3. S. Martin preaching at Chartres. 4. The Saint at Albegna, absorbed in deep meditation. 5. He assists at the funeral of S. Liborious.

*Frescoes on the right wall.* I The knighthood of Martin conferred by the Emperor Constanzo, who girds on his sword while an esquire attaches the spurs (the emblem of knightood) to his heels, and a page offers him a rich helmet. It is a scene of joy; remarkable is the expression on the faces of the musicians, especially the one playing two horns. Note also the falconer with the hawk on his wrist, but the great attraction is the pose of the Saint - the lovely head, the joined hands and the eyes cast up to heaven form a picture of ineffable beauty 2. S Martin declaring to Constanzo his readiness to depart on the Crusade. 3. The Saint numbered amongst

CHAPEL OF S. MARTIN.
S. MARTIN DEPARTING FOR THE CRUSADE. (Simone Martini)

the clergy. 4. Bidding good-bye to S. Hilary bishop of Poitiers. 5. Death and funeral of S Martin. On the wall of the arch is seen a kneeling figure of Cardinal Gentile with S. Martin spreading



THE CHAPEL OF S. MARTIN.
THE DREAM OF S. MARTIN. (Simone Martini).

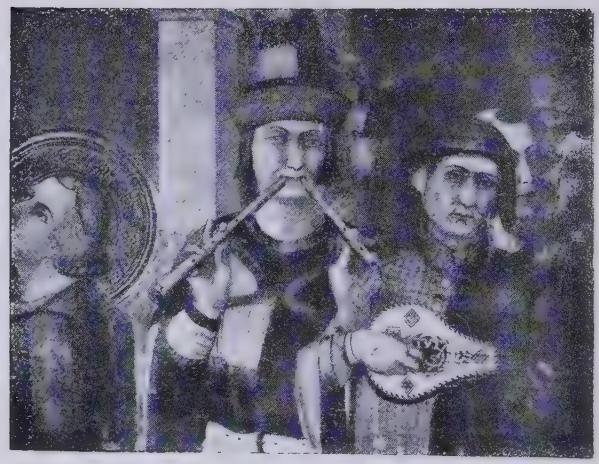
his hands over him in protection. The 18 figures in the windows represent — left — S. Rufino, bishop of Assisi, S. Francis, S. George, S. Ste-

DETAIL, S. MARTIN'S CHAPEL.

phen, S. Nicholas and S. Martin; — centre — Card. Gentili, S. Martin (two compartments), the Redeemer, S. Peter and Our Lady; — right — S. Antony of Padua, S. Jerome, S. Lawrence and S. Paul.

Most beautiful are the figures under the entrance arch: to the left leaving the chapel: — The Magdalen, S. Catherine of Alexander, S Francis and S. Antony; at the right: — SS. Clare, and Elizabeth queen, S. Louis the Bishop and S. Louis the king.

*Chapel of S. Peter of Alcantara* (21). Stands at the right of the Chapel of S. Martin. Nothing of importance here except the old glass, which no doubt came from the upper church. The figure represents S. Simon the Apostle, the head was



DETAIL. S. MARTIN'S CHAPEL.

restored last century by Bertini. The five medallions are of immense value and are considered as some of the most precious glass in Italy. They were executed from the designs of Cimabue.

*Chapel of S. Stephen Martyr* (7). Faces the chapel of S. Martin and was erected about the same time as that chapel by Card. Gentili. Most beautiful are the delicate carved capitals and columns of this right-angle chapel. The lower walls are adorned in tarsia of white and red Assisian stone, showing the eight pointed star of the Comacini Masters so prevalent throughout the church. The pictures are from the brush of Dono Doni of Assisi (1575), representing on the right wall: — S. Stephen disputing with the doctors in the Synagogue; on the left; — The

martydom of the Saint; — observe the youthful S. Paul in the upper right of the picture holding the garments of S. Stephen. — On the Vault of the chapel are figures representing the four Prophets, the four Sibyls with Angels bearing inscriptions taken from their prophecies. The expulsion of S. Stephen from Jerusalem is depicted on the wall of the arch as we face the nave. The remaining compartments were left unfinished through the death of Doni, 17th. June 1517.

The windows of this chapel are more to be admired than the frescoes, so remarkable are they for their harmonious tone and sweetness, the unity of the various colours, the numerous delicate tints, so pellucid that they strike the eye with pleasure and give repose to the mind. Here we find the master piece in glass of the Basilica. The figures from left to right are as follows: — S. Louis king of France and S. Louis bishop of Tolouse; The Redeemer and S. Francis; The Madonna and S. Antony of Padua; Card. Gentile and another figure of S. Louis. In the two small rosette windows are half figures of the prophets; the large rose window is richly ornamented without figures; four beautiful angels are seen in the angles round the rose windows. These windows are the work of Bonino of Assisi XIV Cent.

*Chapel of S. Antony of Padua* (8). This chapel was built about the same time as that of S. Martin. Peter d'Armaiolo labored on the vault in 1610, and Girolamo Martelli and Caesar Sermei decorated the walls with facts from the life of S. Antony. At the right: S. Antony preaches before the Pope: on the left: — The miracle of

the mule, which bowed down before the Blessed Sacrament when its owner refused to do so. The glass in this chapel is some of the best work of Bonino, the enamel of which gives a marvellous brilliancy to the windows which represent scenes from the life of S. Antony. The rose window with the two rosettes are magnificently decorated, and the whole window is considered by artists of to-day as the most precious of 14th. century glass.

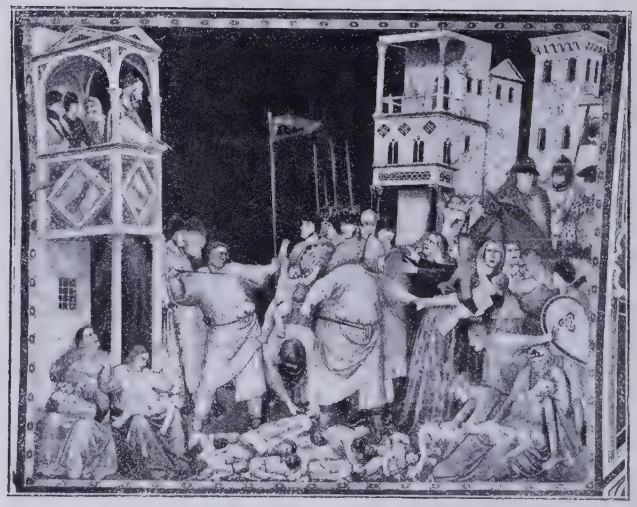
*Chapel of S. Mary Magdalen* (9). Note the massive pillars to support the upper church. This chapel was built by the Franciscan bishop of Assisi, Tebaldo Pontano, whose coat-of-arms is seen on the arch leading into the chapel of S. Antony, 1329. Frescoes by Giotto: 1 — The Magdalen anointing the feet of Jesus; 2. — The resurrection of Lazarus. Above these — The Saint receiving Communion from S. Massimino. On the opposite wall, the striking fresco « Noli me tangere » (Touch me not). The picture on the right represents a scene in the life of Magdalen on her arrival at Marseilles with Lazarus, the first bishop of that city. The story goes: — she met a prince and his princess who were invoking the gods for a son: the Magdalen advised them to pray to the God of the christians instead. Wishing to prove the teaching of the Magdalen, they sailed for Jerusalem. On the way a terrible storm arose, during which the princess gave birth to a son and died. The sailors refused to take the body along and the prince was sadly compelled to leave the remains of his wife on a rocky island in the sea. Then laying the little child wrapped up in the cloak of its dead mother

THE RESURRECTION OF LAZARUS MAGDALEN CHAPEL. (Giotto).

at her side, and calling upon the Magdalen for help, he continued his journey. His visit to Jerusalem ended in his complete conversion, and on his return to France he called at the rocky island where to his great suprise he found his wife and child alive and well through the prayers of the Magdalen. The story concludes: — they returned to Marseilles, the vessel being guided by angels, and the whole town became christian. The fresco shows the Magdalen and Lazarus landing at Marseilles, and the princess is seen on the rocky island. Above these is a beautiful composition of the Saint transported to heaven by angels. Over the arch facing the altar we see a very charming fresco of the Magdalen in her cave near Marseilles: her hair falls like a mantle of gold over her shoulders, while she receives the gift of a garment from a charitable hermit. Twelve lovely Saints are figured under this arch, by the school of Giotto; these are: — S. Catherine, S. Agatha, S. Andrew, S. George, S. Peter and S. Matthew; S. Agnes and S. Rose, S. Nicholas and S. Paul the hermit, S. Paul the apostle and S. Antony the hermit. The large window is the work of an unknown florentine artist, XIV Cent, school of Giotto, probably the same artist who labored on the glass in the Bardi Chapel of S. Croce in Florence.

*Right Transept* (II). The celebrated disciple of Giotto, Taddeo Gaddi, painted on the vault scenes from the life of Our Lady and of the infancy of Jesus. These represent: — 1. The visit of S. Elizabeth, 2. The birth of Our Saviour, 3. The adoration of the Magi. 4. The presentation in the temple. On the North vault: — 1. The flight

MAGDALEN CHAPEL. THE RESURRECTION. (Giotto).



MASSACRE OF THE INNOCENTS. (Taddeo Gaddi).

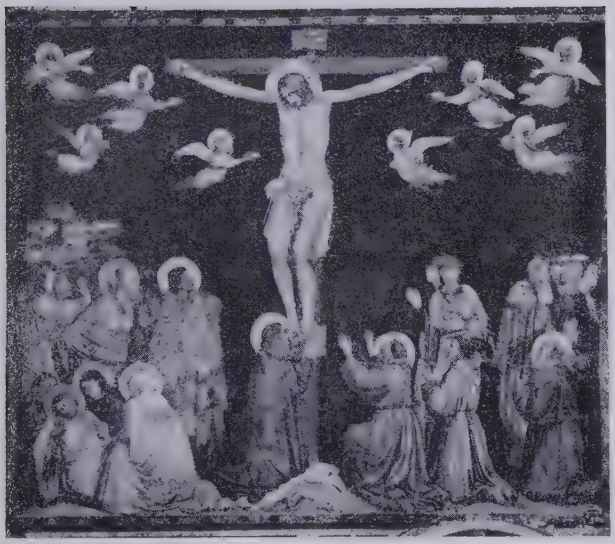
into Egypt, 2. The massacre of the Innocents, 3. Jesus disputing with the doctors. 4. The return to Nazareth. These frescoes attract us by their sweetness and simplicity and invite us to linger over each one. In the Visitation how naturally does the Virgin hasten forward with outstretched arms, to greet her cousin, who bending with reverence, salutes her. In the birth of Jesus, how sweetly do the angels hover above the crib, while some announce the glad tidings to the shepherds; the poverty of Christ's birthplace is shown by the open stable exposed to the wintry blasts. The scene of the adoration of the Magi, never perhaps has been so naturally, so beautifully and tenderly presented to us as

ADORATION OF THE MAGI. (Taddeo Gaddi).

in this fresco of Taddeo Gaddi. With what loving sweetness does the pure infant, bending forward, lay its tiny hand on the head of the venerable king, and in the presentation at the Temple, how child like does he turn from Simeon to the Virgin, who extends her arms to receive him with the tender love of a mother. The four others are of less interest except the Massacre of the Innocents, a very dramatic and touching scene. One mother tries to kiss back her dead child to life, while another gazes with horror and despair at the dead infant on her knees. Looking towards the chapel of the Magdalen above the altar, we see Cimabue's famous

MADONNA & ANGELS. (Cimabue).

Madonna and Child accompanied by angels. S. Francis stands to the right as if he had no part in the picture. What a noble and majestic Madonna! Grave and sad, her steadfast gaze seems to take in the whole drama of the cruel passion, which the Child now sweetly nestling in her lap, would suffer in a few short years! How lovingly the ethereal angels close round her, their garments like the mantle of the Virgin, tinted by the autumnal sun. There are many at the present day who deny the existence of Cimabue; they would merit the everlasting gratitude



THE CRUCIFIXION. (Taddeo Gaddi).

of the artistic world if they could inform us who was the creator of these marvellous frescoes attributed to him.

To the left of Cimabue's Madonna is the powerful Crucifixion by Taddeo Gaddi. What tenderness and sorrow is depicted in the group of women around the fainting Mother! What anguish in the clasped hands of the beloved S. John! What grief and devotion in the humble Magdalen as she kisses and again bathes his now pierced feet with her penitential tears! The hope and refuge of sinners, in the supplicating figures of S. Francis and his brethren! And those

angels stretching forth their arms in their distress, circling with the flight of a swallow and rending their garments at the sight of their God - The Creator suffering for love of the creature! Surely O Taddeo thy meditation on the Cross must have been thine inspiration!

Under this stupendous Crucifixion is a fresco of mediocre work by a disciple of Simone Martini, representing the Virgin and Child with S. Elizabeth, Queen of Hungary, and S. Louis IX King of France. Behind the altar and beneath the Madonna of Cimabue are depicted the first five companions of S. Francis: — Bernard, Silvester, William, Eletto and Valentine; their tomb is in the wall. At the left a larger figure of Blessed John of England, one of the earliest members of the Order. These are by a disciple of Giotto. On the altar there is a very sweet picture of the Immaculate Conception by Fr. Sarullo a Minor Conventual.

Turning to the left we face some of the loveliest work of Simone Martini, representing the half figures of some Franciscan Saints: S. Francis, S. Louis, bishop of Toulouse, S. Louis, king, S. Elizabeth of Hungary and S Elzearius. The figure I call S. Elizabeth of Hungary is often called S. Clare, but I fail to see the reason of Martini representing her as a lay person and not as a religious as he does in the Chapel of S. Martin. Other critics see in this figure Blessed Delphine but it is to be noted that Martini died many years before the the death of B. Delphine and it is improbable that he would represent her as a saint during her life-time. S. Elizabeth of Hungary is generally represented with roses in her

A MIRACLE. LOWER CHURCH. (Giotto).

lap as seen in this fresco. She was very charitable to the poor, but her husband objected to this noble work. One day, Elizabeth, carrying bread to the poor, met him and at his command showed him what she was carrying; strange to say the bread had been turned into roses miraculously. Hence we have the mystic expression on the face of S. Elizabeth.

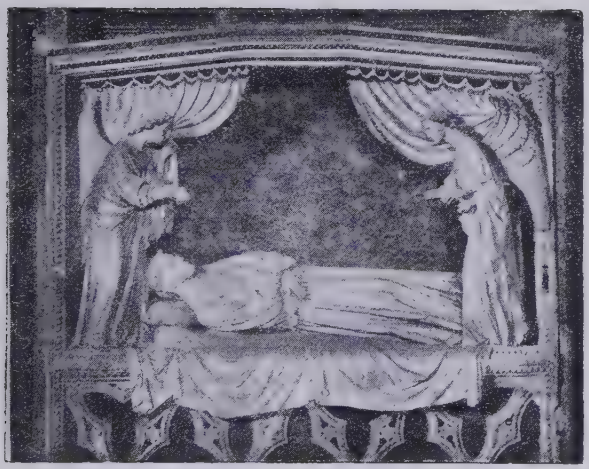
Over the arch of the Chapel of S. Nicholas (10) Giotto has painted a lovely Annunciation: The Virgin rises with charm and dignity to receive the message of the Angel Gabriel, who hastens to salute her.

The lovely stairway is worthy of notice with

its delicate mosaic work. Above this and adjoining the choir, Giotto depicts a miracle of S. Francis: a child killed by falling from the balcony, restored to life through the intercession of the Saint. Giotto has painted a lovely group of women of delicate and pure outline in this scene. The figure in the florentine costume is supposed to be Dante. There are two other frescoes by the same artist on the walls of the arch at the entrance of the Chapel of S. Nicholas; at the left: — A child killed in the ruins of a falling house. The grouping, the gestures of the weeping women, and the splendid outlines of the figures are painted with a masterly hand. The man on the left is believed to be Giotto himself, who seems to be participating in the grief of the mother who is seen in the rear, weeping and tearing her hair in her anguish. On the right side of the arch the scene is completed: S. Francis raises the child to life by a mere touch of the hand; meanwhile one of the household announces the glad tidings to the clergy and friends ready to take part in the funeral.

*Chapel of S. Nicholas of Bari* (10). Erected by Card. Gaetano Orsini (1310). In the niche behind the altar is the tomb of the Cardinal, lying at full length in his folded robes; a very calm and peaceful figure. It is supposed to be the work of Agostino of Siena.

On the inside wall of the arch are portraits of S. Francis and S. Nicholas presenting to the Redeemer six persons vested as bishops. Under the arch are figured twelve saints: — S. Nicholas and S. Rufino, SS. Vittorino and Sabino, Assisian martyrs, SS. Catherine and Clare, SS. Francis



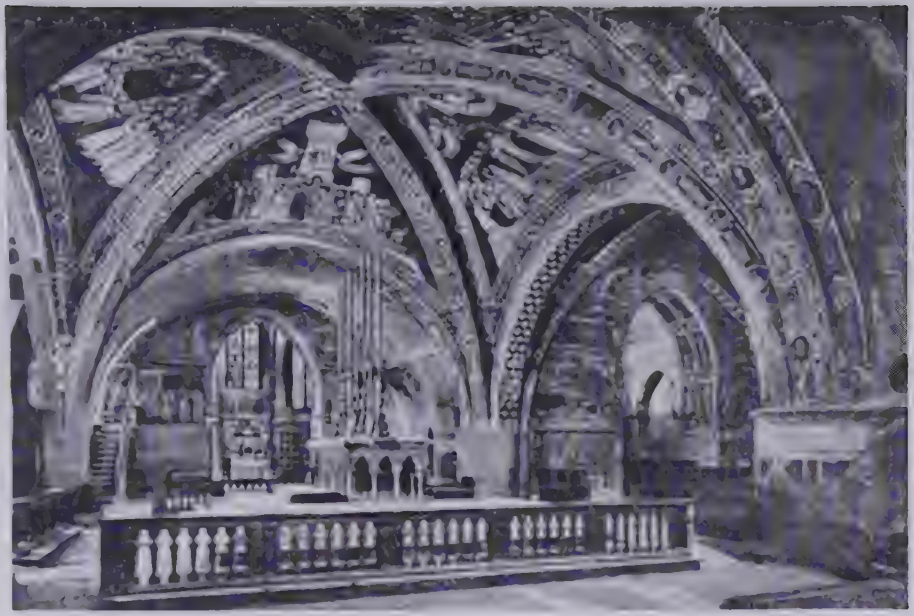
MONUMENT OF CARD. ORSINI.

and Antony, SS. Albino and George, a very sweet S. Agnes holding a lamb with a graceful S. Cecilia crowned with roses. At the sides of the arch we observe a beautiful Magdalen with long hair, and on the other side, S. John the Baptist.

Frescoes on the right wall near the entrance at the top. I S. Nicholas saves from dishonor three sisters by providing their wedding dowry; A distracted father seeking the assistance of Nicholas to save his three sons condemned to death. In the background a very beautiful gothic church in black and white marble is represented. This legend may be seen continued on the opposite wall, where we see S. Nicholas arriving just in time to stay the sword of the executioner. Underneath, the Saint appears to Constantine to save the

three young men, Neporyano, Arpillone, and Orso, seen in a cage at the emperor's bedside. In the lunette on high, a Jew flogs the statue of the Saint: — He had heard that S. Nicholas was the protector of property, and placed a statue of the Saint in his house. Nevertheless thieves despoiled him of his goods, and childlike, the Jew in his rage administered a thrashing to the statue. It appears that S. Nicholas was the protector of all the outcasts, etc., and appearing in a vision to the robbers he commanded them to restore the stolen property to the irate Jew. The other frescoes on this wall are obliterated. On the opposite wall, beginning with the lunette, we see the Saint restoring to life a child; below, a king is receiving a wine cup from the hands of a slave boy. S. Nicholas appears and transports the boy to his parents, who are seen in the picture below, receiving the child with great glee. The eager action of the mother with outstretched arms to welcome her lost son, the dignified embrace of the stately father and the gravity and power in the figure of S. Nicolas are wonderfully executed.

The harmony of this 14th. Cent. glass is very attractive; we see the Orsini arms in the lower sections; on the left side of the central window there is a lovely S. Francis presenting Card. Gaetano to the Saviour. We note a beautiful Madonna with the Child, and S. Francis and a saint in oriental costume at the sides. Fresh and young appears the figure of S. Francis, sweet and delicate the face of the Virgin and very studied is the figure of the saint with a large cross on his breast.



LOWER CHURCH. ALTAR AND VAULT.

The columns, capitals and the intarsia pavement of red and white Assisian stone is worthy of our notice.

*The choir stalls.* Excellent work by Appolonia di Ripatronsone (1442). The intarsia work was executed by Thomas di Antonia. Sermei painted the powerful Last Judgement scene on the choir vault (1600). The three modern windows are the work of the Moretti family of Perugia.

*The high altar* (12). Erected over the Tomb of S. Francis, it is an exquisite piece of work of the Cosmatic age. Very unique are the carved columns and capitals. The large slab of stone which forms the altar table came from the Orient (13th. Cent).

*The frescoes over the high altar.* Here we have the masterpieces of Giotto executed on his third visit to Assisi. From an artistic point of view, they are considered one of the chief attractions of the church. We are unable to convey in our poor words the beauty, delicacy, and magnificence of this marvellous conception of the great master, but we will give the allegorical description of the Very Rev. Fr. B. Marinangeli, Provincial of the Minor Conventuals of Umbria, who has been acquainted with the Basilica since childhood.

Looking towards the nave we have a representation of Poverty. In the centre stands Lady Poverty, a very pleasant looking person but miserably clothed; at her left S. Francis places on her finger the nuptial ring; meanwhile Our Lord joins their hands and blesses the mystic marriage. Near to Poverty stands Hope vested in green — the symbol of that virtue — extending her hand as if to assist Lady Poverty; the

POVERTY. (Giotto).

next figure is Charity clothed in white robes, crowned with roses and holding a heart in her hand — the symbol of Charity. A choir of angels assist at this mystic ceremony. At the right an angel is imploring three men to embrace the virtue of Poverty; the one in the extreme angle is a lover of gold; he is greedily pressing a bag of money to his breast; the centre figure crosses his arms over his breast as if in disdain at such a request, while the third holds a falcon on his gloved fist. This figure represents the pleasures of the world, while that of the miser, the avarice of the world, and all three regard the invitation with scorn and derision.

On the opposite side, an angel representing Beneficence is ready to embrace the virtue of Poverty; in the corner a young man despoils himself of a rich garment and offers it to a poor old man. An angel tenderly holds the youth by the arm and points to Lady Poverty who seems to be expecting the gift. The generosity of the youth is not in vain, for above we see two angels, the one holding a beautiful garment, the other a noble edifice with a garden annexed, which many think is the church of S. Damian restored by S. Francis, but we are of the opinion that it represents a mansion, and like the rich garment is a symbol of the renunciation of earthly riches for love of Poverty; and as such both are offered to the Almighty Father who is seen in the cloud above with arms extended to receive the gifts of sacrifice.

One other symbol vividly expresses the aversion of the world towards Poverty. Under the central group we note two boys, the one throwing

stones at Lady Poverty, while the other with a stick presses the thorns amongst which she is standing, still deeper into her feet. Meanwhile a dog is barking furiously at her: the thorns at her feet and those by which she is crowned, are now changed into roses which she holds aloft. Such is the marvellous allegory of Lady Poverty inspired by Dante in Canto XI of Paradise:

« . . . . . Slighted and obscure
« Thousand and hundred years and more, remain'd
« Without a single suitor, till he came ».

To the left we have the virtue of Chastity; there is a large castle surrounded by a wall with four turrets; in the middle a ponderously decorated tower on which floats a white banner, the emblem of Purity, while two grey bearded mail-clad warriors stand on guard; the one holds a sword, the other a shield and lash, denoting the vigilance and perpetual warfare of those who wish to guard the treasure of chastity and the means to maintain this virtue. Chastity is seen in the open window of the central tower in the act of praying, signifying that retirement and prayer are necessary to preserve chastity unspotted: Penance stands to the right of the castle, her head covered with a hood; she drives from the rock into the abyss beneath the enemies of the flesh: these are: — blind and impure love armed with a bow and arrows, and wearing a shoulder-belt from which hang many hearts; he flees before the lash of Penance. Immodesty — a black monster with the head of a pig is falling backwards into the abyss followed by a demon — sin, and a

CHASTITY. (Giotto).

winged skeleton — death, the result of sin and impurity. This group of monsters is driven into the abyss by Penance, assisted by the three Virtues bearing a Cross, Holy water and a Lance, the means by which the assults of impurity are repulsed. Two angels — Penitence and Mortification — are pouring water over the head of a youth standing in a font — Purification —; while two other angels hold the garments of purity. Leaning from the wall of the central tower two figures are seen. The one, Fortitude, extends a hand to assist Purification, while the other presents the white banner of Purity, the reward of this virtue. The group at the extreme left represents S. Francis and the three Orders: — The inner figure, supposed to be Bernard of Quintavalle: the First Order Franciscans ; S. Clare — the Second Order; the figure in the angle representing the third Order is that of Dante, whom Giotto wishes to immortalize as the inspirer of the marvellous composition of allegories in these frescoes.

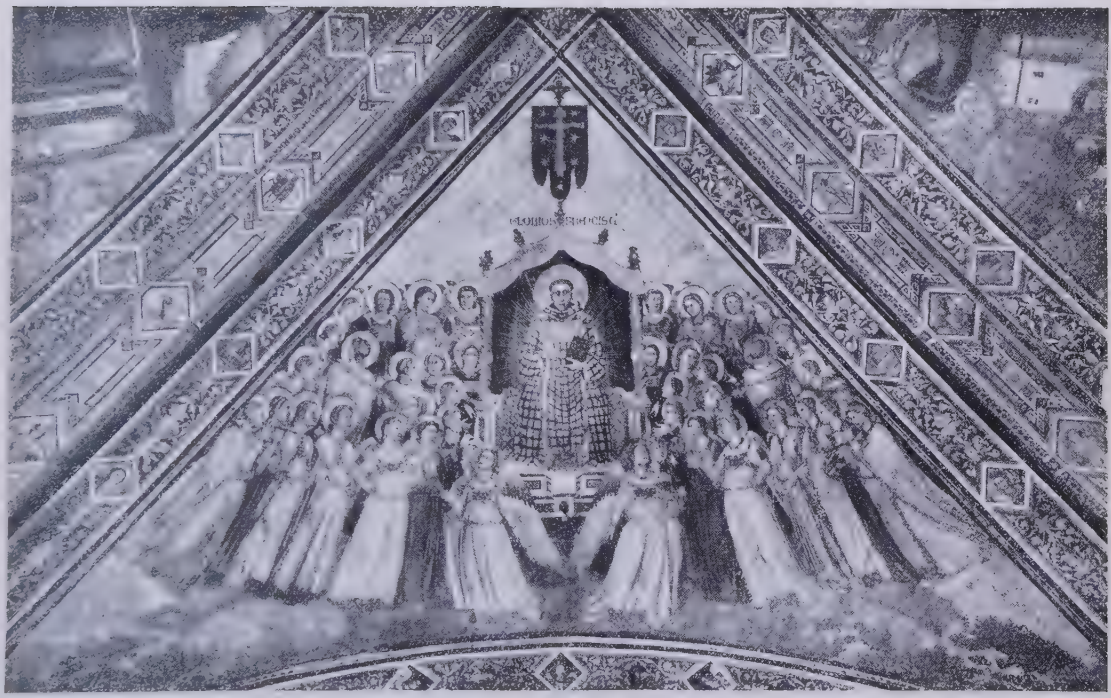
The Third Allegory: Obedience. — to the right of Poverty.

More simple but equally beautiful is this third Allegory: here is depicted a cloister with delicate columns; sitting on a throne, its countenance sweet in its gravity, clothed in the habit of a monk with a hood covering its head, and shoulders winged, is Obedience. At its feet kneels a religious on whom it imposes the yoke of Obedience. Meawhile Obedience with its finger on its lips imposes silence on the kneeling monk, to signify that the obedient man must not discuss orders, nor criticise nor lament them, but be silent

OBEDIENCE. (Giotto).

and obey. Under the arch on the left, we see Prudence who has a head with two faces, signifying that the prudent man considers the past and the future in his designs; he holds a mirror in one hand typifying Reflection —: in the other hand, a compass, the symbol of precision and the necessary calculation required to act prudently. Near to Prudence stands an angel who is instructing some young men desirous of embracing the religious life On the opposite side is seen Humility, the faithful companion of Obedience. Under Humility, in the act of entering the cloister, there is a centaur — half man and half horse — symbolizing pride, which renders a man more like a beast, for like an animal in his rebellion against the laws of God, he follows his instinct. An angel drives the monster away from the sacred place. On both sides are groups of beautiful angels assisting at the scene. High above the cloister, S. Francis stands with upraised arms, a yoke on his shoulders and harnessed like a horse, while the reins are held by the hands of God the Father, symbolizing that the truly obedient are guided from heaven. Two angels kneeling on either side, demonstrate the excellence of Obedience, in whose presence they reverently kneel.

The remaining Panel: S. Francis Glorified. A moving throng of fair-haired angels singing hymns of praise and glory round the throne of S. Francis who is vested in a black and gold brocaded dalmatic — the vestment of a deacon. Some of these angels are blowing long horns, others playing flutes, while the delicate tints of their garments indicate joy and lightness. Above,



S. FRANCIS IN GLORY. (Giotto).

floats a rich red banner, the sign of his victory over the riches and pleasures of the world. This is without doubt the best work of the great master, not only for its conception and colouring, but also for the remarkable grouping of the figures.

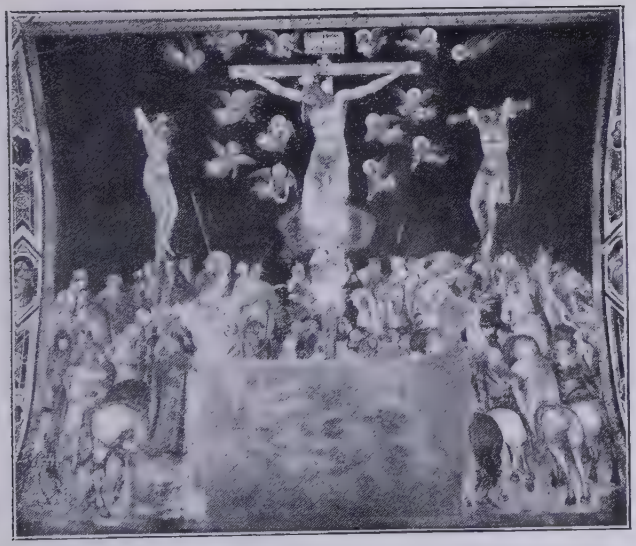
*Left Transept.* (14). On the lower part of the wall above the stone stairs, Giotto depicts S. Francis receiving the Stigmata on Mt. Alverna, similar to his fresco in the upper church. The scenes of the Passion on the vault are the work of the Sienese School. They are as follows: — on the right — The Triumphal Entry into Jerusalem; below: Christ washing the feet of the Apostles, The arrest of Jesus and the Last Supper; on the opposite vault: The scourging at the Pillar, Our Lord carrying the Cross. The stupendous Crucifixion behind the altar is erroneously described by Vasari, as the work of Pietro Cavallini. It is the work of the school of Siena. The lower part of this fresco has been destroyed by the removal of an altar (XVII Cent). An inscription on the altar platform records the burial of Maria, Infanta of Savoia, daughter of Carlo Emanuele. (MDCLVI). To the right of the Crucifixion we have a sweet composition in ivory and gold, a masterpiece of Pietro Lorenzetti, representing the Virgin and Child with S. John and S. Francis. It seems to denote the intense love of S. Francis for Our Saviour, equally as strong as that of S. John. On the wall at the entrance of the Chapel of S. John the Baptist, there is the Burial and Resurrection of Our Lord: above the stairs, the Hanging of Judas. On the opposite wall: The Taking Down from the Cross and the De-

ENTRY INTO JERUSALEM. (School of Siena).

scent into Limbo. Underneath are four beautiful heads of Saints: Nicholas, Catherine, Clare and Thecla. These are all works of Pietro Lorenzetti.

Our Lady of Good Counsel over the altar by our Fr. Sarullo (19 th. Cent).

*Chapel of S. John the Baptist.* (15). This Chapel was erected about the same time as that of S. Nicholas (10) in 1310. The triptych over the altar is a lovely piece of work by Ambrose Lorenzetti, the brother of Pietro, representing the Madonna and Child with S. John the Baptist and S. Francis. On the left wall we find a masterpiece of Lo Spagna (1516) — The Madonna and



THE CRUCIFIXION. LOWER CHURCH. (School of Siena).

Child with SS. Catherine the martyr, Francis, Elizabeth, Bernardine, Clare and Louis. On the opposite wall above the tribunal, we admire Christ on the Cross between SS. Leonard, Antony the abbot, Francis and Clare by Tiberio di Assisi.

The walls of this Chapel are beautifully decorated with red and white marble. The double triangle — one of the signs of the Comacini Masters is extensively made use of in the decoration. The diamond shaped spaces surrounding the door of the sacristy were once filled with rich stones — one of great beauty still remains — the rest, it is said, were abstracted by Napoleon.

The Chapel was constructed by Cardinal Orsini whose tomb occupied the niche where we now see the tablet I. H. S. (The Holy Name

THE MADONNA OF LORENZETTI.

of Jesus), left by S. Bernardine, one of the first to promote love and reverence for the Holy Name.

Of the three windows only the centre one is of 1300, the left is 15th. Cent. while the one on the right is a restoration by Bertini, 1839.

UPPER CHURCH.

## The Upper Church.

To enter the upper church we ascend the stairway at the entrance of the sacristy. This church in the shape of a Latin Cross is built immediately above the lower. The arched roof is ogival and the whole building is one gem of the transition period of architecture, passing from the Romanic to the elegant Gothic style. The delicate columns crowned by exquisitely worked capitals support a marvellous roof of cross-arches. The painted columns have the appearance of porphyry and serpentine, whilst the whole decoration is one masterpiece of the Comacini Masters and shows a marked improvement upon that of the middle of the nave of the lower church.

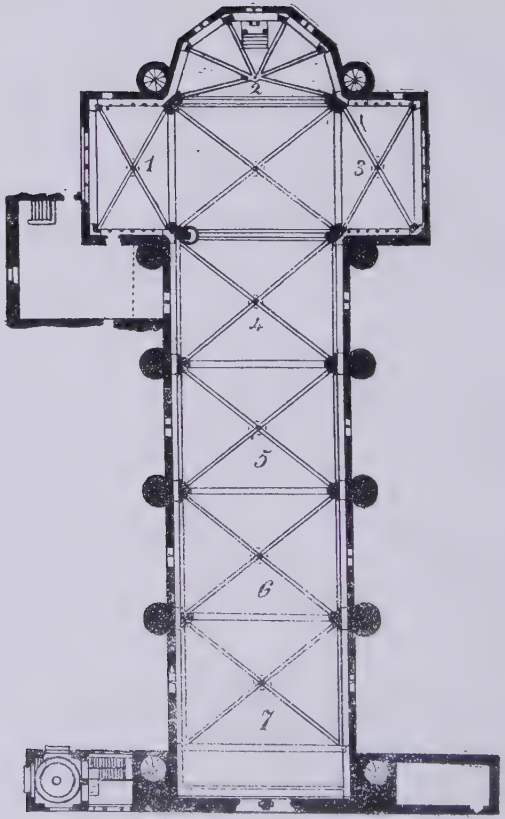
*The Choir*. 1492-1501. — Work of Domenico da S. Severino assisted by his brother and others. The tarsia work is considered to be the finest example of that period. So wonderful is the work on these stalls, that they have the appearance of having been painted. Worthy of note are the figures of illustrious Franciscans in the stalls. Their beautiful azure vaults lend a last touch to their splendour.

In the centre of the choir is the splendidly carved Papal Throne 12th. Cent. Comacini Masters.

*The Altar*. — A beautiful composition of mosaic and stone with steps inlaid with the first porcelain made in Umbria (12th. Cent).

According to Professor Sagui, the altar is the work of the Comacini sculptors.

*The Pulpit*. — Another remarkable work by the same masters; it is quite a jewel and the carving




PLAN OF UPPER CHURCH.

is well worth inspection. It was painted by the Conventual Friar, Fra Martino, 1347.

## The Frescoes.

*Left Transept.* — That is, the left side coming from the entrance, or that part of the upper church we enter coming from the lower church by the stairway. On the wall above the altar, we see the stupendous crucifixion of Cimabue (1272), one of the most dramatic scenes of that epoch, representing the transition from the Byzantine to the Renaissance. The blackness of the figures without doubt is to be attributed to the use of too much white-lead, and gives the whole fresco the appearance of a photographic negative. Here we see the fiery and strong character of the master of Italian painting. Full of solemnity and rich in figures; the colossal figure of Christ; the scribes and pharisees clothed in their long mantles, stained with the blood of their divine victim; the desperate tension of the arms of Magdalen, the angels flying around as in a fury to do battle with the enemies of Christ, while some are collecting in chalices the blood that flows from his side. St. John stands amidst the disconsolate women as if to strengthen them, while St. Francis overcome by grief, and bathed in tears, kisses the ground in front of the cross. Looking above we observe a gallery that runs right around the church, and note the virile and majestic heads of Cimabue's angels.

Following round to the right there are scenes described in the *Apocalipse* or the Book of Re-

UPPER CHURCH.

velations written by St. John. These represent: — The vision of the throne, the four angels, the 144 thousand servants of God, and the ruins of Babylon.

The lower frescoes in the left transept, Cimabue: — The passing of our Lady; the exequies of the Blessed Virgin, her Assumption and Coronation.

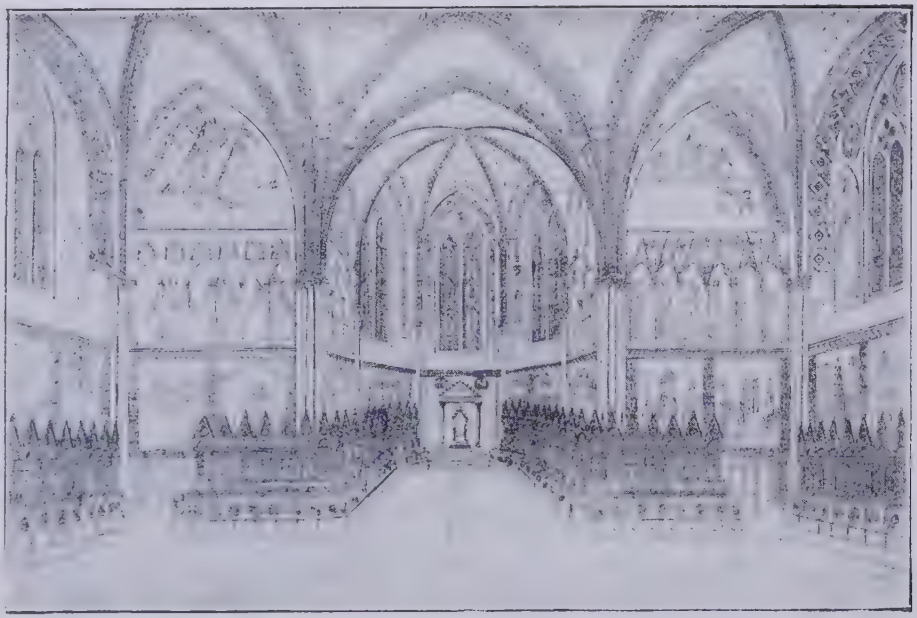
*Right Transept.* These Frescoes have been attributed to Junta Pisano, but Venturi, the distinguished Italian critic, deducting from the clothing, the foliage, the architecture, etc. judges Cimabue to be the author.

Likewise the four Evangelists in the vault above the altar are by Cimabue. These represent Matthew in Judea, John in Asia, Mark in Italy, Luke in Greece.

The frescoes in the right arm or the right transept show the martyrdom of St. Peter, the fall of Simon Magus, and other figures of the apostles and angels.

*The nave.* — In the vault of the roof, the second compartment, (No.5. see plan upper church) the Franciscan Friar, Jacobo Turrita, painted the classical decoration of the Redeemer, the Virgin, St. John and St. Francis with angels in the angles standing on globes. The whole is bordered by an exquisite design of spring flowers and green foliage. The foliage, vestments, and in general the whole scheme of colouring renders the work more solemn and superior to that of Cimabue.

The compartment at the entrance of the church (No.7. see plan) is certainly the best for preservation, and much more brilliant than the



CHOIR. UPPER CHURCH.

DETAIL. VAULT OF UPPER CHURCH. (Turrita).

preceding, but at the same time is greatly inferior to the works of Cimabue and Turrita, the colouring being too vivid and coarse. The figures represent the four great doctors of the church: — St. Gregory, St. Augustine, St. Jerome, and St. Ambrose. In the Ist. angle St. Gregory is seen with a religious, who transcribes the words of the Saint; in the 2nd, we admire the attention of the religious who is in the act of dipping his pen in the ink bottle; in the 3rd., S. Ambrose indicates to the brother what part of the volume he should open before him; in the 4th., notice the expression of great attention of the religious listening to the reading of S. Jerome. These panels are the work of Fra. Filippo Rusuti, whom Venturi considers to be

DETAIL. VALUIT OF UPPER CHURCH. (Rusuti).

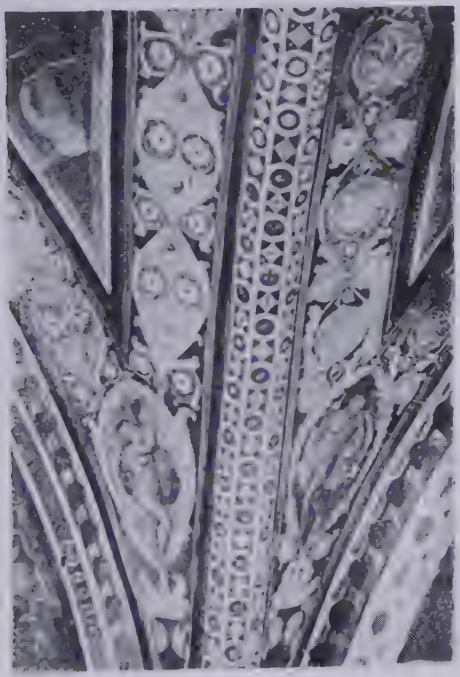
the author of the facade of St. Maria Maggiore in Rome.

The Madonna and child above the doors are by an unknown artist. Venturi, however, thinks it is the work of a second cooperator of Giotto who labored with him on the 5th., 13th., 14th., & 15th. representations of St. Francis, on the lower part of the walls.

The figures of Saints in the arch above the door are said by some to be the work of Cimabue, others are of the opinion that they are by Rusuti, one of the principal painters of the Roman School. (13.th Cent.).

## The paintings on the upper part of the right sidewall.

Commencing from the first compartment (see plan) I. The separation of light from darkness.



DETAIL. UPPER CHURCH.

Light is represented by a small genius in a red aureola: a woman in another aureola represents darkness; then under the form of a dove is seen

THE MESS OF POTTAGE. UPPER CHURCH. (Roman School).

the Holy Spirit, and the Eternal Father in the act of blessing this new creation. 2. The creation of man; there we see the Creator seated on a globe and Adam advancing towards him. Underneath No, 1 the construction of the ark. 4. The universal deluge.

In the second compartment (5), the creation of Eve who is seen issuing from the side of Adam.

On the opposite wall, commencing with the first compartment, we have scenes from the

UPPER CHURCH. KISS OF JUDAS. (Cimabue).

*New Testament*; but they are not all by Cimabue, as we recognize the hand of some other artist. The dampness has ruined a number of these, but some are discernable. Ist. compartment: (1) the visit of St. Elizabth, (2) the Annunciation, (3) the changing of water into wine at the marriage feast at Cana, (4) the resurrection of Lazarus.

DETAIL. KISS OF JUDAS. (Cimabue).

In the 2nd compartment, (1) the birth of our Saviour, (2) the adoration of the Magi, (3) the betrayal by Judas, (4) the scourging at the pillar,.

SS. FRANCIS & BENEDICT. ABBOT.

In the 3rd. compartment, (1) the circumcision (according to Venturi the purification) (2) the flight into Egypt, (3) Christ carrying the cross. (4) the crucifixion. In the 4th. and last compartment, (1) Christ disputing with the doctors. (2) the baptism of Jesus. (3) the taking down from the cross, Mary at the sepulchre. (4).

*Frescoes of Giotto* (1296-1298). — From Cimabue we are now able to turn our attention to his disciple Giotto, who, as a shepherd boy, by his love of nature and his wonderful sketchings attracted the attention of the great master of Italian painting, who directed Giotto from his youth. According to the chronicles of the Sacred Convent, Giotto was invited to Assisi by the Minor Conventual General, Giovanni da Muro (Morovalle), between the years (1296-1298), and in the upper church, writes Vasari in the life of this great artist, painted in fresco on the lower part of both walls of the church thirty-two (there are only twenty-eight) scenes from the life of St. Francis. Sixteen of these are perfect and have acquired great fame. Truly in these works we see not only a grand variety of gestures and attitudes of each figure, but in the composition of the whole series, it is a pleasure to observe the variety of the costumes of those times, and certain observations and imitations of nature. This splendid work in the upper church brought great fame to Giotto by the beauty of the figures, by the setting, proportions, vividness and facility he had in representing nature; and the student who has made a deep study of these frescoes, understands that every phrase in the whole series is clearly demonstrated. These frescoes are absolutely narratives, eminently dramatic, from the Legends of S. Bonaventure.

Commencing at the right wall near the High Altar.

1. *S. Francis honored by the poor simpleton.* — Amongst the admirers of S. Francis was a poor

S. FRANCIS HONOURED BY THE POOR SIMPLETON. (Giotto).

2. S. FRANCIS GIVES HIS CLOAK TO A POOR SOLDIER. (Giotto).

simpleton, who whenever he met the son of Pietro Bernardino, took off his cloak and spread it upon the ground for him to pass over, declaring that he did so because he was a man worthy of all honor and reverence, who would perform marvellous deeds.

The scene took place before the ancient Temple of Minerva in the Piazza of Assisi. The deportment of Francis shows nobility and dignity; we note the stupor of the citizens and the marvellous expression on their countenances.

2. *S. Francis gives his mantle to a poor soldier.* — With great care he had prepared a beautiful and brilliant uniform to accompany Gualtiero di Brienne, commander of the Papal troops in Puglie, but had gone a little on his way when he met a poor but honourable old soldier, miserably clothed. His heart was so touched with compassion, that he did not hesitate one instant to divest himself of the rich garments in which he had been so shortly robed and give them to the old cavalier. This must have been a great sacrifice on the part of Francis, his dream of martial glory being so soon interrupted. Francis has dismounted to give his mantle to the poor man in the ravine of the Viole between Assisi and Spello; meanwhile his horse is eating the herbs found on the wayside. At the right, the artist represents the ancient Benedictine Monastery of Subasio and at the left, the city of Assisi.

3. *Vision of the palace of arms.* — A dream he had the following night seemed to confirm him in his ideas of martial glories and triumphs. It appeared to him that his father's house was transformed into a splendid palace filled with

3. VISION OF THE PALACE OF ARMS. (Giotto).

4. S. FRANCIS AND THE CRUCIFIX OF S. DAMIAN. (Giotto).

arms and military accoutrements, and a mysterious voice said: « These are for thee and thy brave warriors ».

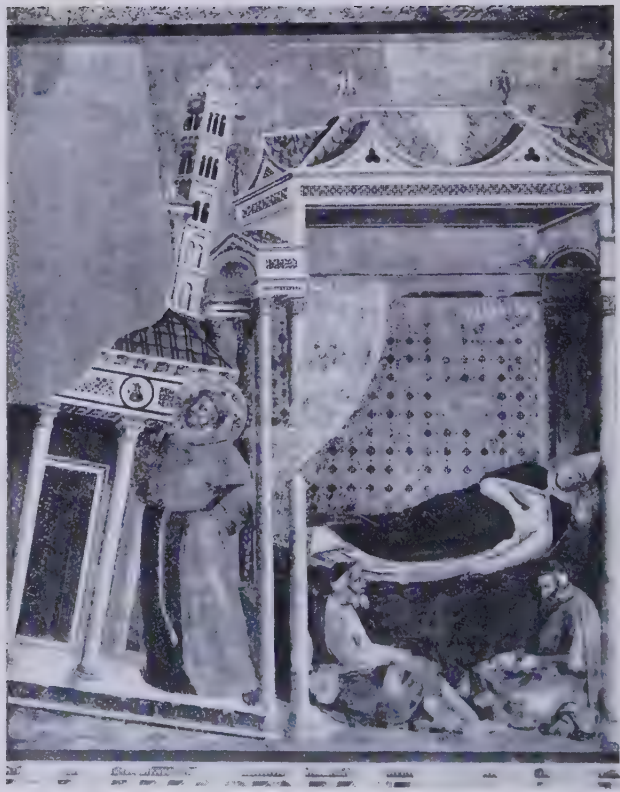
This dream was his reward for his generosity; banners and pennons of war are hanging from the balconies of a large palace, symbols of the spiritual rewards of S. Francis and his religious which will be far greater than any earthly recompense.

4. *S. Francis and the Crucifix of S. Damian.* — Being moved by an interior impulse, he entered into the little church of S. Damian, prostrating himself before a large Byzantine Crucifix of sweet and calm expression. Impressed by the desolate squalor in which the little church was left, in the still silence he heard a voice from the lips of the crucifix command him « Go build my house, which thou seest is falling into ruin ».

This happened on his return from Spoleto, where, in a dream, he was told by God to return to Assisi to know the divine will. The fresco shows a ruined church. The figure of the Saint in earnest prayer is very charming.

5. *Francis renounces the world.* — His father now brought him before the Bishop of Assisi, Guido II, to compel him to renounce his inheritance. Francis immediately obeyed. On being told by the bishop to restore to his father what little money he had still left, he laid without hesitation all his clothes at the feet of the bishop. Then with marvellous fervour he addressed his father: « Until this hour, Pietro Bernardone, I have called thee father, from henceforth, I may say in all truth, my Father who art in heaven ».

S. FRANCIS RENOUNCES THE WORLD. (Giotto).



6. THE DREAM OF INNOCENT III (Giotto).

The avaricious merchant stands in front of his son with a sullen and angry countenance, accompanied by his second son Angelo vested in a red mantle of that period. Behind Francis stands the bishop, who covers him with his mantle as if investing him with his protection. The attitude of the Saint with eyes and arms raised up to heaven is wonderfully natural, as he invokes the Eternal Father. Worthy of admiration are the superb palaces with their gay and pink tints.

6. *The dream of Innocent III.* — The Pope remembered a dream he had had a few nights previous: he had seen a poor man supporting the falling basilica of S. John Lateran; now in S. Francis who stood before him, he recognized the humble and despised man of his dream.

In the fresco we see S. Francis supporting the falling Basilica, of which the upper part and the portico of antique columns seem to be in ruins. At the right Giotto paints the Pontiff absorbed in a dream, while at the foot of the bed the night sentinels keep guard. The scene is very colourful.

7. *Honorius sanctions the Rule of S. Francis.* — This treats of the written Rule, not of that conceded orally by Innocent III. Francis kneeling before the Pope presents the Rule with a deportment humble and supplicating like the humble brethren behind him. On the other hand we note the authority and gravity of the cardinals surrounding the Pontiff.

8. *Vision of the friars at Rivotorto.* — While the brethren abode in Rivotorto, Francis went on a certain Saturday to Assisi, for he was to

7. HONORIUS SANCTIONS THE RULE OF S. FRANCIS. (Giotto).

8. VISION OF THE FRIARS AT RIVOTORTO. (Giotto).

preach at the cathedral next morning, and as was his custom, passed the night in prayer. At midnight, whilst some of the brethren were asleep, and others watched in prayer, a chariot of fire in which was seated S. Francis was seen to enter and pass through the house.

The astonishment of the watching Friars is very expressive in seeing their father transformed in an ardent flame of love for Our Saviour. Three are the first to see this wonderful phenomenon, meanwhile two remain in astonishment: the other runs to call the sleeping Friars.

Certainly in the reproduction of the ancient dwelling of Rivotorto, the artist has not observed the original type of the church, but has created, as in other frescoes, architecture of his time and according to his caprice. The chariot, and horses are of a vivid red. Venturi attributes this fresco to Fra Rusuti.

9. *Vision of Fra. Pacifico.* — This friar entered into a deserted church with S. Francis, and there praying fervently he fell into an ecstacy, and amidst many thrones in heaven, he saw one more glorious than the rest. Marvelling at the surprising brightness of that throne, he wondered who should be worthy to fill it. Then he heard a voice saying: « This was the throne of one of the fallen angels, and now it is reserved for the humble S. Francis ».

Francis is seen in a devout attitude of prayer, while Fra Pacifico is looking to discover the meaning of the vision. The fresco presents four seats; the other three are for the followers of S. Francis.

9. VISION OF FRA. PACIFICO. (Giotto).

10. THE EVIL SPIRITS ARE DRIVEN OUT OF AREZZO. (Giotto).

10. *The evil spirits are driven out of Arezzo.* — Then, that he might put to flight those spirits of the air that were stirring up the strife, he sent forth as his herald Fra. Silvester, a man of dovelike simplicity, saying: « Go out before the city gate, and, on behalf of God Almighty, command the demons in the power of obedience to depart with all speed »; The fresco represents Fra. Silvester commanding the evil spirits to depart from the city, whilst S. Francis in a humble and devout position is fervently intent in prayer. The spirits are seen leaving the city.

11. *S. Francis before the Sultan of Egypt.* — Then the servant of God being divinely inspired answered thus: « If thou and thy people will be converted unto Christ, I will right gladly abide with thee. But if thou art hesitating whether or not to forsake the law of Mohammed for the faith of Christ, command that a great fire be lighted, and I will enter into it with thy priests, that thou mayest know which faith should be held as the most certain and the most holy ».

This dramatic incident brings out the remarkable genius of Giotto as a story-teller as well as of a painter: a bright fire is burning, through which S. Francis is prepared to pass, to prove the truth of his faith. On the right, the Sultan sits on a throne not wanting in beauty, with a guard of three soldiers. At the left are the Mohammedan priests vested in oriental garb; some of these more frightened than the rest, take to flight.

12. *S. Francis in ecstasy speaks with our Lord.* — In the centre the Saint is seen raised from the ground with arms extended on high. At his left Our Saviour descending from heaven converses

11. S. FRANCIS BEFORE THE SULTAN OF EGYPT. (Giotto).

II. S. FRANCIS IN ECSTASY (p. 41)

with him. The expression of stupor and admiration of the privileged friars is beautifully expressed.

13. *The institution of the crib at Greccio.* — At Greccio, Francis was minded to celebrate the birth of the Infant Jesus with unusual solemnity; and having obtained permission from the Supreme Pontiff, he made ready the manger with hay and an ox and an ass... The woods around echoed with the voices of the faithful in hymns of praise, and the night was glorious with brilliant lights. The Man of God stood before the manger bathed in tears and overflowing with joy. A certain trustworthy and noble knight, John of Greccio declared that he saw a child, fair to see, sleeping in the manger.

Giotto has succeeded wonderfully in his conception of this festive scene: the Saint on his knees lovingly regards the sleeping Child; how various and picturesque are the costumes of the assisting faithful! And most natural is the expression of the chanting Friars, while the marble canopy with its tall columns and gabled towers is one of Giotto's most exquisite designs.

14. *The miracle of the water.* — On another occasion when the Man of God would fain betake himself unto a certain solitude, where he might more freely contemplate, being weak of body, he rode on the ass of a poor man. While its owner followed up the steep mountain path in the summer heat, he became worn out by the journey, and fainting with an exceeding and burning thirst, he cried out to the Saint: « Lo! I shall die of thirst if I be not refreshed by a little water ». Without delay the Man of God

13. THE INSTITUTION OF THE CRIB AT GRECCIO. (Giotto).

14. THE MIRACLE OF THE WATER. (Giotto).

fell on his knees and ceased not to pray until he had been heard.

Remarking on this fresco, Fra. Fratini says « Giotto makes the strides of a giant in the most perfect style of painting », whilst Vasari calls it one of his most beautiful works. It seems as if a living man were drinking. Beautiful and and life-like as this figure appears, no less beautiful is the attitude of the Saint. Admirably depicted is the gulch between the two mountains, the one covered with wild trees, the other bare and barren, from which springs the miraculous water. Two Friars, talking, witness the scene with calmness, whilst the ass itself appears to have a look of singular dignity.

15. *S. Francis preaches to the birds.* — When he drew near to Bevagna, he came to a place where a great number of birds of all kinds were gathered together... they all turned and welcomed him, then he exhorted them to hear the word of God saying: « My brothers the birds, much ought ye to praise your Creator, who has clothed you with feathers and given you wings to fly. The pure air is yours and he careth for you without your taking thought for yourselves ». At these words, the birds rejoiced in a marvellous manner, swelling their throats, spreading their wings, opening their beaks, and looking at him with great wonder.

Giotto gives us this favourite story in colours: under a large tree, amidst green fields and a vast horizon, he unfolds this idyl of innocence. The pure little birds press fearlessly close to him, stretching their little heads as if trying to understand him. Tender is the attitude of the Saint bending

15. S. FRANCIS PREACHES TO THE BIRDS (Giotto).

16. DEATH OF THE KNIGHT OF CELANO. (Giotto).

towards them, while the expression of Fra. Leo his inseparable companion is most life-like.

16. *The death of the knight of Celano.* — At another time S. Francis had come to Celano to preach; a certain knight with humble devoutness invited the Saint to dine with him..... the prayer ended, he called aside his kindly host and thus addressed him: « My brother and host, yielding to thy kindness I have come into thy house to eat. But now attend to my exhortation, for thou shalt no more eat here or elsewhere. Therefore confess thy sins with true contrition and let nothing remain unrevealed in a sincere confession. The Lord will reward thee this day for that thou hast received his poor servant with such kindness.... The man set his house in order and prepared himself for a worthy death ».

This fresco reproduces to life the dramatic event. At the left, S. Francis is standing before the sumptous table of his host; at the right we see the death of the knight. In this fresco Giotto treats with true simplicity the sorrows of human life, and makes us fully realize the misfortune that has befallen the noble family. Profound amazement is expressed in the faces of the personnel standing at the right of the Saint, and how beautiful are the figures of the two weeping women, the wife and daughter of the cavalier, their hair falling over their shoulders in their heartbroken grief. So superb is this group that we cannot imagine anything more perfect, and as Fr. Fratini remarks « It is judged to be one of the most stupendous of the whole series ».

17. *S. Francis preaches before Pope Honorius III.* — One day S. Francis having to preach before

17. S. FRANCIS PREACHES BEFORE POPE HONORIUS III. (Giotto).

18. S. FRANCIS APPEARS AT THE CHAPTER OF ARLES. (Giotto.)

the Pope, he had committed his sermon to memory.... He forgot everything he had to say so that he knew not how to speak a word thereof. With true humility, he related to His Holiness what had befallen him, then invoking the help of the Holy Spirit, he spoke with such effect even to move the hearts of these illustrious men.

S. Francis is seen illustrating his words by gestures, while his companion sitting on the ground listens with rapt attention. Very earnestly the Pope regards him, and it is quite a study to observe the different attitudes of the attending Cardinals.

18. *S. Francis appears at the Chapter of Arles.* — When the glorious Confessor Antony was preaching in a chapel of Arles on the words « Jesus of Nazareth King of the Jews », a certain Friar named Monaldus, being inspired, cast his eyes upon the door, and beheld the Blessed Francis raised in the air, blessing the brethren with outstretched arms in the form of a cross.

Here we observe the brother glancing spellbound towards the door, at which the Saint appears. This fresco is much inferior to the preceding one; it is doubtful whether it is the work of Giotto, yet the folds of the drapery and the habits of the Friars are to be admired.

19. *The stigmata.* — According as the vision disappeared, it left in his heart a wondrous glow, and in his flesh it imprinted in a no less wondrous fashion, a likeness of its tokens, for there appeared in his hands and feet the marks of nails, even as he beheld them in the figure of the Crucified... His right side was as if pierced with a lance.

19. THE STIGMATA. (Giotto).

20. THE DEATH OF S. FRANCIS. (Giotto).

This fresco shows numerous blotches resulting from the attempted restoration of parts affected by dampness. S. Francis earnestly regards the crucified Seraph, who impresses on the Saint the five wounds of the Passion. The other figure represents Fra. Leo, the inseparable companion of the Saint.

20. *The death of S. Francis.* — The hour of his departure being at hand, he called to him his brothers, and exhorted them with fatherly affection.... When he had made an end of his gentle admonition, he commanded the Passion of Our Saviour according to the Gospel of S. John to be read to him.... At length, his most holy spirit was freed from the flesh.... the holy man slept in the Lord.

Worthy of contemplation is this fresco of Giotto — a miracle of Italian painting. What divinity is expressed by the angels carrying the soul of the the Saint to Paradise! What purity in the heads of those angels! And what could we desire more perfect than the disposition of the groups, in their various attitudes of sorrow and devotion! The friars on bended knees around the body of their beloved father and master. If we would still wish to study the design and colouring of the singular parts, it appears that no work of art demands more than what Giotto has adopted in the difficult expression of movement, the division of the drapery, in the distribution of light and shade, so much so that in this work, we are bound to confess he embraces the grace of Fra. Angelico, the mastery of Perugino and the idealism of Rafaello. (Prudenzano, Francis and his century, VI; Page 281). It is a pity

21. S. FRANCIS APPEARS TO FRA. AUGUSTINE AND THE BISHOP OF ASSISI (Giotto).

22. THE CAVALIER JEROME CONVINCED OF THE REALITY OF THE STIGMATA. (Giotto).

that this fresco today has lost most of the beauty that flowed from the genius of Giotto !

21. *S. Francis appears to Fra Augustine and the bishop of Assisi.* — A holy and upright man, Fra Augustine, provincial of the friars of Terra di Lavoro, coming to his last hour and having lost his speech, on a sudden did cry out: « Tarry for me, Father, tarry for me, for even now I am coming with thee »... In reply to the brethren he answered: « Do you not see our Father Francis, who goeth to heaven ». At the same time he appeared to the bishop of Assisi, then on a pilgrimage, saying to him: « Behold I leave this world and go to heaven ».

Praiseworthy also is this fresco for invention and execution. The provincial is represented on his sick bed, asking S. Francis to await him for he likewise was going to heaven. Similarly the scene is repeated to the bishop of Assisi.

22. *The cavalier Jerome convinced of the reality of the Stigmata.* — A learned and prudent man of Assisi, named Jerome, doubted the miracle of the Stigmata, and like the incredulous Thomas, touched the nails in the presence of his fellow-citizens, and by the same touching his heart was freed from all doubt.

Francis is extended on a bier, and we see Jerome accompanied by another cavalier. A crucifix is raised on high, on the left, an angel with extended wings, and at the right, the Virgin. The transparency of the vestments is very remarkable.

23. *The body of S. Francis venerated by S. Clare and her sisters.* — They passed by the church of S. Damian, where the noble virgin Clare abode

23. THE BODY OF S. FRANCIS VENERATED BY S. CLARE AND HER SISTERS. (Giotto).

24. THE CANONIZATION OF S. FRANCIS. (Giotto).

with the virgins, her sisters; there the holy body, adorned with the celestial pearls (the Stigmata) remained for awhile, that it might be seen and embraced by those holy virgins.

The small church of S. Damian is transformed by the imagination of the artist, into a sumptuous Basilica. S. Clare, with sweet majesty, for the last time contemplates the body of her dearly beloved Father; behind her are her weeping virgins, who will no longer have the consolation of his presence, nor of hearing his holy words. S. Agnes, the sister of S. Clare, more eager than the rest, affectionately imprints a kiss upon the stigmatized hand of the Saint. This kiss, writes our late Fr. Norsa « Eager but at the same time reverent, is the envy of all artists who have been and who will be — as they are not able to draw from art anything at the same time so strong and delicate ». This is considered one of the sweetest and most graceful of the whole series.

24. *The canonization of S. Francis.* — The Vicar of Christ (Gregory IX) caused the known miracles of S. Francis to be written and approved by trustworthy witnesses. When they had been diligently examined and approved by the prelates and brethren then in the Curia, he decreed that he should be canonized.

This fresco is almost entirely ruined by damp. In the centre is the sepulchre of S. Francis; a number of bishops are seen on the right; while on the left is a group of people kneeling.

25. *S. Francis appears to Pope Gregory IX.* — On a certain night as the Pontiff would recall with many tears, S. Francis appeared to him in a

25. THE VISION OF POPE GREGORY IX. (Giotto).

26. S. FRANCIS CURES THE WOUNDED MAN.

dream, rebuking him for a doubt he harboured in his heart concerning the wound in the side of the Saint, and raising his right arm he revealed the wound.

The idea of Giotto in representing the Pope in bed, clothed in pontifical robes, is to make known the character of the personage.

Beautiful is the figure of S. Francis, who with uplifted right arm discloses the wound at his side.

26. *S. Francis cures the wounded man.* – A certain man who had been wounded unto death, being devoted to S. Francis, frequently called upon his name, and one clothed in the habit of a Friar Minor stood by his bedside saying: « Because thou hast trusted in me, behold, the Lord will deliver thee ».

The wounded man rests on his bed surrounded by his friends; in the left compartment, the doctor manifests the desperate condition of the man to his relatives, whose aspect while being full of sorrow is combined with a dignified pity. In the meantime S. Francis hears the prayer of the sick man and by a simple touch of his hand cures him.

27. *S. Francis recalls to life a woman who died in sin.* — A woman died having omitted to confess a certain sin . . . suddenly rising on her bier, sho said to one of the priests: « Father, I wish to confess, for on my death I was sent to a dread. ful dungeon becaused had not confessed one sin. S. Francis interceded for me and I have been suffered to return to this world to reveal it, that I may be made worthy of eternal life ».

What terror and surprise are depicted in the

27. S. FRANCIS RECALLS TO LIFE A WOMAN WHO DIED IN SIN. (Giotto).

28. S. FRANCIS RELEASES FROM PRISON
PETER OF ALESIA. (Giotto).

features of the onlookers. The woman, through the intercession of the Saint, who above is seen pleading for her, returns to life, and sitting up in bed confesses her sin to the priest present to conduct her funeral rites, whilst her guardian Angel puts to flight the evil spirit who had tempted her.

28. *S. Francis releases from prison Peter of Alesia.* — Peter was accused of heresy and was given into the custody of the bishop of Tivoli; bound with heavy chains and cast into a dark dungeon, he ceased not with prayers and tears to call upon the name of S. Francis . . . The man of God appeared to him on the vigil of his feast, and by his very presence the fetters fell broken from his feet and the door of his prison was opened without anyone to unlock it.

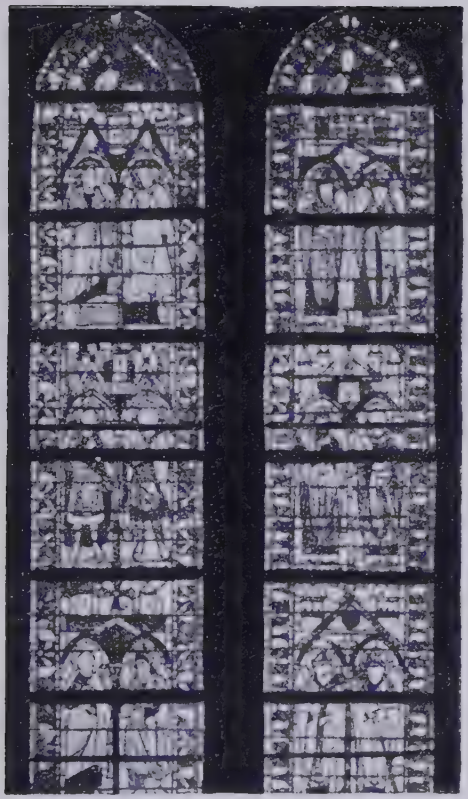
Peter is seen issuing from his prison, showing to the astonished onlookers the chains from which he had been freed by S. Francis, who also reveals to the bishop that the man was innocent of the crime.

These last four frescoes do not show the masterly hand of the great master and are presumed to be the work of one of his disciples.

## The Windows.

Cristofano, the renowned student of ancient glass, calls these windows: « The most beautiful in Italy ». Unfortunately, we are not able to determine the authors, but on the other hand, we can name a number of the restorers.

In a description of this Basilica, compiled by the Minister of Public Instruction (1862) he says:



UPPER CHURCH. (Window).

« In the upper church there are 14 windows o coloured glass: — 4 double windows on the right wall, and the same number on the left; a large four compartment window in the right and

left arms of the nave; — three large double windows in the choir and a rose window above the entrance.

« They are the work and restoration of various artists, amongst whom were Fra. Antonio dell'Alvergna XV Cent. - Fra. Bartolemeo di Pian Castagnaio 1477. - Fra. Francesco di Terranova and Valentino da Udine 1487, and Fra. Gualberto Giotto 1500 ».

To these we can add many other glaziers who worked on these windows, namely: The Friars Minors — Giovanni di Andreuccio 1378 — Lorenzo da Gubbio 1414-16 — Giovanni, Alessandro, Nicola, 1422-23 — Benedetto di Menico 1472 — Gaspare 1572-5 — Nicola da Costacciaro 1588-9 — Taddeo di Amelia 1609 — Gabriele da Camerino 1627 — Antonio da Castel Santangelo 1663-5 — Lorenzo 1684-5 — Giunipero in the second half of 1600 — Lorenzo Foringola 1672-93 Tommaso Rondoni 1812-23. The secular masters: — Francesco Brunacci et Stefano Alemanno 1434-46 — Leonardo Francese 1562-3 — Giuseppe della Torre 1598 — Giovanni Antonio Perugino 1600-4 — G. Battista da Costacciaro 1535-6 — Apollonio 1573-75 — Lorenzo Franchina 1722-5 — Giuseppe Blasi, Giuseppe Ferranti 1732-62 — Giuseppe Bertini 1837 — the Benedictine Don Serafino 1532-5 48 and the Servite prior of Perugia 1546-8.

We will now endeavour to give a detailed story of each window, commencing with the window in the right wall near the entrance of the church.

In the left compartment: I. St. Francis before the crucifix in the church of St. Damian — 2. A miracle of the Saint — 3. The church of the

UPPER CHURCH. (Window).

Lateran supported by St. Francis — 4. He preaches to the birds — 5-6. The Stigmata.

Right Compartment: — 1. St. Louis bishop of Toulouse — 2. St. Antony of Padua and the tyrant Ezzelino — 3. St. Antony preaching —

4. A shipwrecked crew rescued by St. Antony — 5. Apparition of St. Francis at Arles. This window pertains to the 13th. cent., and except for some unfortunate restoration, is the inspiration of the Byzantine artists. It is of great importance for the « iconografia antoniana » (representation of St. Antony), in so much as it expresses the genuine figure of that Saint.

### Second Window.

Executed in the 13th. cent., was restored two centuries later by Valentino da Udine, and Stefano Alemanno. In the left compartment, facts from the life of St. James: — 1. The apostle preaches the Divinity of Jesus Christ to the Jews — 2. The conversion of some Jews — 3. James conducted to the tower of the Temple: — 4. The preaching of James: — 5. The death of St. James. In the right compartment, we have the principal deeds of St. Matthew, — 1. A woman recovers her speech through the virtue of St. Matthew: — 2. The dragons are conquered by the Saint: — 3. The Saint resuscitates the son of the Sultan of Egypt: Offerings from the Ethiopians to St. Matthew: The death of the Saint.

### Third Window.

Also in this window are narrated scenes from the lives of the Apostles, especially of SS. John and Thomas. The primitive character of this window, probably by the Roman School, has almost disappeared, owing to the bad work of the 14th. cent. artists, when this vandalism was

completed by Bertini, whose work even an unexperienced eye can detect. Left Compartment: — 1. The attempted martyrdom of St. John in a caldron of boiling oil: — 2. Drusiana restored to life by St. John: — 3. He drinks poison and restores to life two dead persons: — 4. Our Lord appears to St. John: — 5. The death of St. John.

In the right compartment: — 1. St. Thomas assists the spouses: — 2. St. Thomas gives to the poor the treasures of Gondoforo: — 3. The Saint overthrows the god of the sun: — 4. The death of St. Thomas.

## The Fourth Window.

This Window is described as follows by Fr. Giusto (The colored glass in the Basilica of St. Francis, Assisi. 1911, p. 189-90): « Two large figures occupy the lower part of the double window, at the left, St. James the Greater, and at the right, St. Bartholomew. The former is vested in a soft sky-blue, a mantle of antique yellow with red linings; meanwhile the Apostle holds in his hand a green book with white and black markers; at the same time he indicates the other Apostle in the front compartment. Drapery of a faded yellow, gathered together at the sides, forms a frame for the oblong and thin face, the outlines of which are almost black. The eyes are large and open, with the mouth and eyebrows arched. St. Bartholomew is in a light red vestment with a sky-blue mantle, lined with yellow. The grey hair of the Apostle is thick and curly, surrounded by a green aureola. Beautiful frames enclose the

two compartments; that on the left is designed in triangles and semicircles, geometrically disposed in alternative colors of skyblue, white and red; that on the left is similarly treated in green and light red. Four large yellow and green margherites are gathered in the lower part of the window». This work has been little restored, it affects the Byzantine style, and was probably executed from the plans of Cimabue.

### The Windows in the left wall commencing from the entrance.

Both compartments show some figures of Saints, those in pairs are unrecognizable; those in the left window from the bottom upwards, probably represent: St. Matthias and St. Andrew: SS. Sistus, Lawrence: SS. Peter, and Paul: the rest are unknown.

The right compartment contains some half bust figures: St. George and another Saint with a mitre in the lower part of the window: St. Martin and Nicholas: it is difficult to distinguish the two following, St. Ambrose, and St. Augustine.

Many artists have labored on these windows at various periods without destroying the traces of the Byzantine influence of the Roman School.

### The second Window.

In the other windows we had scenes from the lives of the Apostles and Saints; this window treats of the Angels, the figures of which are wanting in grace and lightness: this defect no doubt is due to the same artists who painted

the glass on the opposite window. Rigidness and monotony are too much expressed in the designs and lines, yet the whole is not without beauty: e. g. St. Francis embraced by the Redeemer in the lower part of the left window; the Virgin and Child are treated in the same manner in that of the right. The heads of these last two figures are by Bertini (1837). The dominating tints vary from green to pearl, from red to blue, and from obscure yellow to white.

### The third Window.

In the left compartment of this window: SS. Felician, Peter and Paul; while in the right we have: SS. Jerome, Gregory the Great and St. Ercolano. This glass pertains to the 15 cent. and came from the Cathedral of Foligno and is attributed to Fiorenzo di Lorenzo. It seems to have been influenced by the Umbrian School, and is much inferior to the simplicity of the 13th. cent. glass, yet it attests to the development of the art of glass painting in Italy, and especially in this church of St. Francis, where we have the infancy, the virility and the decadence of that art.

### The fourth Window.

Very repugnant is the contrast presented in the two compartments of this window by the loud dissonance of the right with the sweet nine medallions at the left side; yet Fiorenzo di Lorenzo was not lacking in giving sentiment and expression to the majestic and vivacious

figures of St. Onofrio and the Madonna and Child. The Redeemer in the upper part is by Bertini (1837).

* The nine medallions in the left are of the 13th. cent. They record facts from the infancy of Christ: — Isaiah predicts the birth of Christ. — The birth of Our Lord unrecognizable: — The purification of the Virgin: — The adoration of the Magi, two figures unknown. — The angel appears to St. Joseph, unrecognizable.

* These medallions well supplant the modern glass in the central window of the choir.

### The arms of the cross. Or transepts.

*The left arm or transept.* — Keeping to our plan of regarding the left and right of the church from the main entrance and facing the choir stalls, we will now treat of the glass in the left arm or transept of the cross-formed upper church. Let Fr. Giusto be our guide and interpreter of this famous glass. He has labored on the glass in this Basilica, in a field arduous and until then unexplored. This is a double window with four compartments. In the two on the left are 14 medallions, oval shaped, representing stories of the creation of the world and the fall of man. In that of the right, figures of the patriarchs, prophets and angels. In the upper part of the first window there is Jesus the Redeemer: in the second, the Virgin with the Child surrounded by Saints, terminating in a brilliant work of the principal doctors of the church, framed by the heads of angels. There are two small rose windows with triangles spread here and there, de-

corated with white margherites with open leaves.

The representations in the left compartment are: the division of light from darkness: God creates the firmament: The division of land from water: The creation of the sun and the division of time: Creation of the animals: The creation of man and the repose of God. In the second compartment. The tree of evil: with Adam and Eve. Their expulsion from Paradise: Our first parents at work: The sacrifices of Cain and Abel: The curse of Cain: The remorse of Adam.

The eight figures in the remaining compartments, represent prophets, etc., difficult to recognize.

This beautiful window is from the plans of Cimabue's disciples. The variety of colours, the scenes and foliage render this window one of the most beautiful in Italy and one of the most artistic in this Basilica.

**The glass in the right arm or transept.**

This beautiful window was designed by the Franciscan Friar, Francis of Terra-nova. Magnificent is the multiplicity of colours, the harmony and delicacy of the figures, of the grandeur and sweetness of that epoch in which Terra-nova ranked amongst the most famous in workers in glass. In the rose window we admire the Ascension of Our Lord surrounded by six monks. There are four triangles with two plates containing two prophets. The quadruple small rose windows at the side of the large one, and the small triangles are exquisite in colours on a field of red-yellow pointed with white, revealing a sky-blue.

In the left compartment, 16 medallions with multi-coloured roses beautifully designed, while in the compartments of the right we see: The apparition of Jesus to the holy women: His appearing to S. Peter: Revealing himself to Cleophas: His meeting with the apostles on the way to Emmaus: Jesus at the village of Emmaus: The last apparition of Jesus: The angel appearing to Sara: The apparition of the angel to Jacob: The angel visits Manuel: The angel and and Tobias: The youths in the furnace: Daniel in the lions den.

### The windows in the choir.

The central window was executed by G. Bertini (1839), and also the third and fourth sections in the right compartment of the left window. The crests are those of Gregory XVI and the then Minister General of the Friars Minor Conventuals. The subjects are as follows: — S. Joseph: The Virgin and Child: S. Zachariah and S. Elizabeth with S. John.

The glass in the left window immediately strikes the eye with its beauty especially in the evening sunset, and the visitor cannot but admire the genius of these artists of the 13th. cent., the greater part of whom were Franciscan Friars, who transfused all their love and religious ardor into the glorification of Christ, the church, and their glorious Patriarch S. Francis.

The effects of the semi-transparency in this glazed glass are surprising in its beauty, surpassing to a great degree the homogeneousness of the tints of the quadruple compartment window

in the left arm of the transept. (See plan No. I). The execution, the style, the postures, the figures, full of movement and animation, lead us to believe that these windows are the work of artists of the latter part of the 13th. cent. or at least of the early part of the 14th. cent. The influence of the disciples of Cimabue is very evident in this work, as likewise is evident the influence exercised on these artists by Franciscan writers. (Fr. Giusto).

Still keeping to our plan of regarding the church from the main entrance, the figures in the right compartment of the left window are as following. Jesus carrying the cross: The crucifixion: The burial: The Resurrection: The disciples of Christ see him on the lake: Our Lord and the Magdalen: The last conversation of Jesus with his disciples: The Ascension and Pentecost.

In the second compartment. The sacrifice of Abraham: The bronze serpent: Jonas in the whale's mouth: Tobias and the angel Raphael: Agar with the angel: The greeting of Elias: Elias in the chariot of fire.

### The right window.

Here also the artist depicts stories from the life of Christ with the principal facts and characters from the Scriptures.

The colours are pellucid, yellow, skyblue, red and a delicate green; in the lower part, red, green white and bright blue predominate. The representations are: Jesus disputing with the doctors: The baptism of Christ: The transfiguration: The buyers and sellers driven from the Temple: The triumphal

entry into Jerusalem: Our Lord washing the feet of the apostles: The last supper: The prayer in the garden. In the last compartment: Abraham and Melchisedech: Naam and Siro: Moses on Mt. Sinai: The prophet Isaias: Entry of Eliseus into Damascus: Abraham washing the feet of the angels: Moses and the paschal lamb. (indistinct).

### The façade of the upper church.

The façade is almost plain and nude, rising to a triangular point. The large rose window is composed of a number of serpentine pillars spreading like sun-rays from the centre and united by small arches. These are surrounded by an inner ring inlaid with mosaics. Then from this ring, some more twisted pillars extend outwards in ray-like form, which again are joined together by small arches surrounded by an outer circle, enclosing a number of perforated plates, the whole being surrounded by a circular plate. The four symbols, two above and two below the rose window, represent the four Evangelists. The decoration of the façade corresponds to the form prevalent in Umbria at the romanic period, especially the arching with the animals. These animals do not at all correspond to the primitive romanic conception, but were rather inspired by animals themselves, and are simply a form of decoration, it being the wish of the Friars of the Convent to keep to the accepted and recognized traditions. This form of the façade has been abandoned in the elegant gothic architecture, and forbidden by that branch of art, but the architect,

THE DOOR, UPPER CHURCH.

obedient to his superiors wished to try the antiquated with his new forms, that is curving, perforating, and the treating of flowers naturally.

There are two large eagles at the extremities of the façade, placed there in memory and as a record of Frederick II. The artist expresses much liberty in the portico, for the exterior arch rests on the head of a bacchus crowned with a vine.

An acute angle forms the large entrance, which is divided into two by pillars in the centre supporting the threefold arches. In the upper centre of the door, there is a blind or closed rose window designed in the same manner as the one above. The rich mosaics which adorn these doors have been completely destroyed by time and the carelessness of man, who has allowed such jewels and objects of art to perish.

### The sacristy of the lower church (16).

Leaving the upper church by the stairway, at the bottom we find the sacristy, where we note a very fine writing-desk which pertained to the Papal apartments of the convent (14th. cent.).

A very beautiful cornice in carved work frames an exquisite clock attributed to B. Cellini, but more probably it is by one of his pupils, for the work seems to be raised up from the bronze plate, and not a relief as was the work of the master. On each side of the door leading into the inner sacristy (17) are two lovely and delicately carved works in ivory: The Crucifixion and Our Lady of Ransom by an unknown artist. Here we also see a sweet Mother of Sorrows or « Blue Madonna » by Sassoferrato.

The paintings are by Giorgetti and Sermei (XVII cent.). To the former pertains the Virtues: Faith, Hope, Charity, and Justice; likewise the scenes from the life of the Madonna and the infancy of Jesus Christ: The nuptials of the Virgin: The birth of Jesus: The Circumcision: The adoration of the Magi and the flight into Egypt. Those by Sermei are the four figures of S. Bernardine, S. Bonaventure, S. Louis the bishop and S. Antony of Padua. Take particular notice of the imitation pillars of the painted portico which divide these scenes; their perspective is the skilful work of Sermei. They all appear erect from the centre and the doors, but by stepping a little to the right or left, those we face are leaning, whilst those at the other side are quite correct, and vice versa, resulting from the curved roof.

**The inner sacristy or treasury** (17).

The religious who accompanies the visitor will show the relics inclosed in the richly carved cabinets engraved by Lorenzo di Perugia (XVII). These were executed through the munificence of Fathers Ugoni and Berardicelli, Generals of the Minor Conventuals.

From the tribune hang two ancient pictures: A Crucifixion and a S. Francis. On the crucifix we see a delicate and slender figure of Christ with closed eyes, the head resting on the shoulder, the body curved and the legs somewhat apart. Our Lady and S. John figure at the sides with expressions of deep sorrow. Giunta Pisano is the reputed author.

The picture of S. Francis is a byzantine work

by Bonaventure Berlinghieri di Lucca (1245). The figure of the Saint is tall and thin, his head disproportionate in respect to the height, the tonsure small, the eyes deeply set in the head, the teeth large, eyebrows black, the mouth straight and small, the cheeks emaciated and shrunk, the hair spare in the moustache and beard, large ears, round, disproportionate, robust, stigmatized hands holding a crucifix and an open book. The side pieces represent four miracles that took place at the tomb of St. Francis. Berlinghieri here shows very rare art, yet there are some defects in the perspective.

*The Relics.* — In the cabinet on the right are preserved numerous relics of the Saints; the centre cabinet guards the Sacred Veil with which the Virgin covered the Infant Jesus the night of his birth. Cardinal di Montalto, nephew of Sixtus V. presented the rich reliquary which encases it.

The cabinet on the left contains relics of St. Francis: amongst these is the white habit he wore in his last illness; blood-stains from the wound at his side are still visible. This was the gift of Jacoba de' Settesoli, a noble Roman matron and devoted penitent of St. Francis.

*Rule of the Friars Minors.* — This is the rule transcribed and approved by Honorius III. Below is the seal or bull of the Pontifex. This rule from the time of St. Francis even to the present day, is observed by the Friars Minors Conventuals, and the various Franciscans issuing from them.

*Sandals of St. Francis.* — These are preserved in an urn surmounted by a cross between three angels; these sandals are made of felt lined inside

with wool, and were supposed to have been made by St. Clare to ease his wounded feet.

*A curved ivory horn.* — This beautiful horn delicately encrusted with silver in the middle and extremities, was presented to St. Francis by the Sultan of Egypt. The urn in which it is contained, is worthy of notice.

*The cross of crystal.* — The value of this cross is incalculable; it was a gift to the Basilica by St. Bonaventure. to whom it was presented by St. Louis IX. The round stone in the middle is cornelian or jasper; and for its size and rarity it is a real treasure. The rock crystal adds to the value and preciousness of this rich treasure of the Basilica.

*The Benediction of St. Francis and the praises to the Creator.* — An artistic reliquary of silver contains two important autographs of St. Francis. The writing in black is that of the Saint and runs as follows:

Benedicat tibi Dominus et custodiat te.
Ostendat faciem suam tibi et misereatur tui.
Convertat vultum suum ad te et det tibi pacem.
Dominus benedicat Te.
frater Leo.

Which may be rendered into English as following: —

« The Lord bless thee and protect thee;
May he show his face to thee and have mercy on thee.
May he turn his countenance to thee and give thee peace.
The Lord Bless thee ».
brother Leo.

Fra. Leo is the author of the writing in red, and he explains the reason of the benediction of the Saint: — « Beatus Franciscus scripsit manu sua istam benedictionem mihi fratri Leoni » that is « Blessed Francis wrote with his own hand this benediction for me brother Leo ».

Above he writes: — « Blessed Francis two years before his death kept a fast for forty days on Mt. Alvernia in honor of the Blessed Mother of God and of Blessed Michael the Archangel from the feast of the Assumption of the Blessed Virgin to the feast of St. Michael in September, and it was, that the hand of God was upon him and on account of the vision and speech of the Seraphim and the impression of the stigmata of Christ in his body, he made these praises on the other side of this chart, written with his own hand, giving thanks to God for the benefits received ».

Many letters of these praises have disappeared, yet ancient codices preserve the integrity of the script. The original reads as following: — es magnus, tu es . . . pater sancte rex celi . . . trinus et unus dominus deus . . . tu es bonum omne bonum summum . . . vivus et verus, tu es caritas . . . umilitas . . . es ecuritas . . . tu es gaudium nostra tu es justitia . . . temperantia . . . tu es omnis divitia nostra ad suf . . . tu es mansuetudo . . . protector . . . tu es custos et defensor . . . tu es refugium.

The following is the full English: — Thou art the holy Lord God, thou art the God of gods, who alone dost marvellous things. Thou art strong, thou art great, thou art most high. Thou art almighty, thou art holy father, king

of heaven and earth. Thou art three in one and one in three, Lord God of gods. Thou art good, all good, highest good, Lord God living and true. Thou art love, charity. Thou art wisdom, thou art humility, thou art patience. Thou art fortitude and prudence. Thou art justice and temperance. Thou art all our riches and plenty. Thou art beauty, thou art gentleness, thou art the protector, thou art the guide and defender. Thou art our refuge and strength. Thou art our faith, our hope and our charity. Thou art great sweetness to us. Thou art our eternal life, infinite goodness, great and wonderful Lord God Almighty, loving and merciful Saviour.

At the bottom of the benediction, Fra. Leo writes « In the same manner he made the above signature, T., together with the head, with his own hand ».

*The Missal of St. Louis.* — This beautifully illuminated Missal passed to the treasury of the convent after his canonization.

*The slippers of St. Francis.* — These are not to be mistaken for the sandals already mentioned. These are made of skin, They were far too large for the small feet of the Saint and are preserved in a simple urn of wood decorated with silver.

*The hair shirt or cilicio of St. Francis.* - This is composed of rough coarse-grained fibre interwoven with camel-hair.

In the same compartment are seen some pieces of money, and beads similar to those of a rosary; these were taken from the tomb of St. Francis in 1818 when the sarcophagus was opened. There is also a piece of his habit and

a cord of the Saint. Here is also an elegant worked box in coral, (1500.); it contained a hood of the Saint. A document of 1348, speaks of this cowl or hood preserved in a silver case; it was extracted from the coral box already mentioned, and wrapped in a towel since the (XV. Cent.). Time has reduced it to a most deplorable condition. It is of an obscure grey color and circular in shape.

*The Chalice of St. Francis.* — This served the Saint for the purification after Communion. It is very ancient and like the paten that accompanies it, is made of silver.

*The piece of chamois skin.* — This is preserved in a monstrance of the 16th. Cent. It was used by the Saint to cover the wound at his side; it is blood stained, and the middle has been eaten away by the humor that issued from the wound.

*Tribune of the Lower Church.* — Leaving the sacristy, and passing before the High Altar on the right and close to the Papal Throne, we observe the Tribune (20) erected in the 13th. Cent. Its columns are most beautiful, especially those around the small delicate pnlpit. It is composed of the white stone of Assisi.

*Chapel of St. Stanislaus martyr.* (20). — Devotion to St. Stanislaus is merited to him on account of his canonization in this Basilica (the 17th. of September 1252) by Innocent the IV. Beautiful are the pictures on the arch and walls. On the wall is a fresco of the Coronation of the Virgin, and is one of the best works in the church. Christ and the Madonna are seated on a splendid throne. Our Lord sweetly places a golden crown

on the head of the Virgin whose attitude is most humble. With a face full of sweetness and with hands crossed on her breast, she inclines resign-

CRUCIFIXION (Giottino).

edly to the great honor paid to her, « The Queen of heaven and earth ». Christ is vested in a colour between a red and a maroon, while the Virgin is clothed in a pleasing and comely turkey-blue. Twenty angels participate in the scene with expressions of joy and gladness, very similar to the angels of Giotto above the High Altar. The fresco is by Stephen di « Firenze » (Florence). On the arch we see a crucifixion resembling very

much the one on the left of Cimabue's Madonna. The expression is very natural and presents to one the death of a just man, while the two Marys stand on each side of the cross.

*The Tomb of Jacopa de Settesoli.* — At the left of the Tribune, and a little lower, under the figure of a pious lady, is the tomb of Jacopa di Settesole, a pious noble Roman lady, and friend of St. Francis.

## The third church or tomb of St. Francis.

It is well known that Fra. Elia wished to erect this glorious monument of two churches and the Sacred Convent to exalt the humility of the Great Patriarch, St. Francis; not only that, he wished also, for greater security to excavate the Tomb of the Saint out of the solid rock of the mountain, under the High Altar of the Lower Church. Thus for many centuries the body of St. Francis reposed under the altar dedicated to him, The Tomb was at first accessible to all, but was closed later and remained so until the 12th. of December, 1818, when after 52 nights of arduous labor in the living rock, under the pavement, and precisely between the Papal Throne and the High Altar, and after the removal of a mass of stones and three very thick stone slabs, there was found a massive iron grating which surrounded the sarcophagus of simple stone. This was immediately reported to His Holiness Pius VII, who ordered the bishops of Assisi, Perugia, Foligno, Spoleto and Nocera to constitue a formal process, and to establish a regular commission of three cardinals and various prel-

ates of the Roman Curia, assisted by various technologists, to study juridically if the remains found enclosed in the Tomb was really the body of St. Francis. After two years, the answer of the commission having been in the affirmative, the same Pope by a Brief announced to the Catholic world, « It is evident that the body recently found under the High Altar of the Basilica of Assisi, is really the body of St. Francis, founder of the Order of Minors », and by the same brief forbade anyone to deny or oppose this.

To celebrate this happy event, and that the faithful might be able to honor St. Francis, a subterranean chapel or crypt was excavated out of the solid rock, the design of which was conceived by the architect Belli, and the work taken charge of by Joseph Brizi of Assisi. Artistic taste in that century was passing through a critical period, so much so, that the discordance of the classic grecian style in which this crypt is built, with the strict gothic and romanic style which is the pride of this Franciscan Monument was not observed. In (1824) the crypt was completed. The sarcophagus or stone coffin with the iron grating of the (XIII Cent.) was left in its original position with the massive live rock at the back and sides, and the quadrangular columns of the same rock in the front to support the High Altar in the church above. The marble pillars round the Tomb and the Altar itself were executed at the expense of the City of Assisi. The sixteen marble pillars supporting the vault of the chapel were donated by the princes and bishops of Europe, but especially of the Kingdom of Naples.

The bass-reliefs, representing scenes from the death and the finding of the body of S. Francis, work of Gianfredi (1842).

Commencing from the left as we descend into the crypt is the Death of S. Francis and on the opposite side, the translation of his body from old S. George's church to the present tomb. Turning towards the left that serves as the sacristy, the bass-relief showing the General of the Order seeking from Pius VII permission to excavate in order to find the Tomb of S. Francis. In the centre, S. Francis amidst the Saint of his Order. The one on the right the sarcophagus of the Saint removed for indentification. At the back leading to the door of the cloister the body of the Saint borne in procession through Assisi in 1820. The Ecclesiastical Tribunal viewing the Tomb of S. Francis; The bishops of Umbria in discussion regarding the indentification of the body of S. Francis; The General of the Conventuals invites the Pope's presence at the finding of the body. The excavators at work.

In the alcoves at the side of the steps leading to the door of the cloister we find two colossal and magnificent statues in white marble, the work of Gianfredi; they represent Popes Pius the VII. and Pius the IX. The generosity of the latter wished these to be a testimony of their benevolence od the Poverello of Assisi.

### Renovation of the Crypt of St. Francis.

Plans have already been formed to excavate a crypt more in keeping with the noble architecture of the upper and lower churches (see plan of the proposed chapel). The neo-grecian decorations will be removed, and the chapel will be more amply excavated, just leaving the bare rock. The tomb is scarcely visible and has been the source of much disappointment to the faithful in their pious desire at least to see the sepulchre of their beloved Saint. According to the new plan, the living rock and the tomb will be fully exposed, the altar raised up and a balcony erected round the sarcophagus so that the faithful will he able to pay their homage to St. Francis. Lovers of the Poverello of Assisi in every country will be invited to complete this pious work. Subscriptions may be sent to the Rev. Padre A. Antonelli, or to the author, Fr. Francis Newton. The Sacro Convento, Assisi. Italy. Subscribers in America may send their donations to the Very Rev. Fr. Provincial, St. Francis College, 812, N. Salina St. Syracuse. N. Y. Indorse all letters « Tomb of St. Francis», and register all mail.

### The double cloistered cemetery.

Before leaving this monumental Temple we must not forget to pay a visit to the double cloister used as a cemetery until 1870. We approach it on the left side of the church going out, passing through the chapel of St. Antony the Abbot. Some time ago I gave it the name

of « The Garden of Peace ». The first glimpse immediately thrills the visitor, who never leaves it without an indelible reminder of that peace, that tranquillity, that Franciscan mysticism which emanates from the little green plot surrounded by myrtle ever fresh, the high and ancient cypresses, the rugged and low arched vaults of the double cloisters, the tombs with their ancient crests that speak of many a noble and patrician family, who have found their last earthly resting-place in this calm and peaceful acre of the poor and well-beloved Saint of Assisi.

## The convent.

The most important things to be seen in the convent are: — the refectory, the chapel, hall, the cell of St. Joseph of Cupertino and the walk under the cloisters. The beautiful large refectory was formarly decorated by Fr. Martino. The two pulpits are still to be seen.

The last supper on the west wall, XVIII Cent. Others painting by the old masters have disappeared.

The long cloisters afford a beautifull view of the valley.

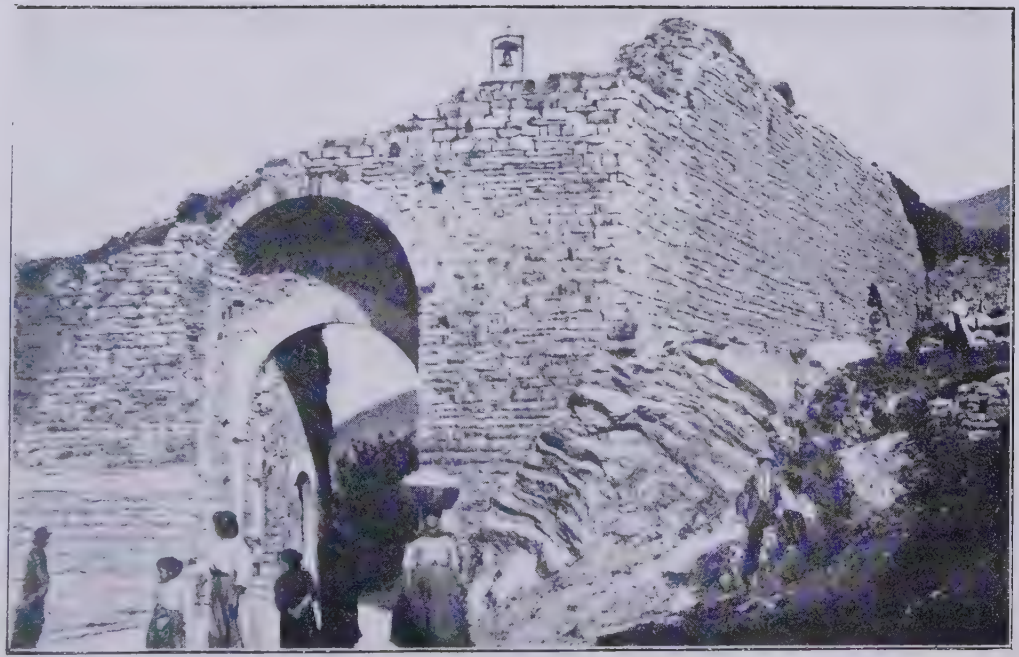
The small refectory is now used as a dormitory, and the chapter hall has been transformed nto a gymnasium.

The cloisters were built by Pope Sixtus IV.

The cell of St. Joseph of Cupertino is well worth a visit. Here he lived for 14 years, rarely leaving this habitation. In the oratory is kept the altar-table on which he celebrated the Holy Sacrifice. In a cavity in the wall of another

small cell is the rude table on which he was accustomed to rest for a few hours.

Since 1875 the convent has been used as a college for the sons of schoolmasters, but in the near future it will be returned to the Friars Minors Conventuals, who at a great expense are erecting a magnificent college for these boys in the city. The foundation stone of the new bullding was laid by the Minister of Instruction, assisted by the Very Rev. Minister General of the Order of Friars Minor Conventuals, October 28. 1925. Thus this ancient monument will again be put to its proper use: a centre of study and learning, of preparation for foreign missionaries, of Franciscan art and culture, and above all a sacred place of prayer and, and in imitation to their Holy Founder, a convent of humility and sacrifice.



PORTA PERLICI.

## Part II.

### Places of Interest in Assisi.

Leaving the Basilica of St. Francis we proceed along the Via S. Francesco which leads to the centre of the city. Opposite the hospital there is the Giacobetti Palace (see plan I. B. 1), now used as public school. The municipal library occupies the first floor; it contains nearly 2000 volumes and archives in which are many papal bulls and a large quantity of manuscripts relating to the city and the Franciscan Order. Most of these were taken from the library of the Sacred Convent. The vault of the main hall was frescoed by Giorgetti; it has been badly restored. The other rooms are occupied by the International Society of Franciscan Studies. The frescoes are by the school of Zuccari (XVII. Cent.).

*The pilgrims' chapel.* — (I. B. 3 see plan.). This was formerly the hospital for pilgrims founded in 1431. Very little of the old building remains, as it was demolished in 1885. The front of the chapel is ornamented by a fresco, Matteo da Gualdo. In the interior The Annunciation of the Virgin with the Infant, St. James, and St. Antony by the same artist. On the vault four figures representing the four doctors of the church.

PUBLIC SQUARE.

*The monte frumentario.* (II. B. 4) — An ancient hospital of the (13. Cent.) in (1500). It was turned into an institute of credit for the farming classes by the Barberini. The portico has a curious byzantine decoration.

Following the Via del Seminario and ascending the ancient Portica, we arrive at the Piazza del Comune. The ancient parish church of St. Nicholas in which St. Francis with his first companion Bernardo da Quintavalle consulted the Gospels in regard to the rule they should follow, is now demolished, the site being being required for the New Post Office.

*The town tower.* (II. B. 5.) — This strong and handsome tower was completed in 1275. Near to

this is the door of the Notaries' College. The carved door posts by Jacopo da Gubbio from designs of Cecco di Bernardino. Remains of an etruscan wall can still be seen in the interior court.

*The temple of Minerva* (II. B. 7.) — Its description is well written by Wolfgang Goethe (Italienische Reise). « It is of Corinthian order and the distance between the columns is slightly more than two diameters. The bases with their plinths appear to rest on pedestals, but only apparently: because the stylobate has been cut of in the five openings between the columns to give place to the five steps leading to the floor, on which the columns really rest and where, the door gives entrance to the temple. The adoption of these steps between the pedestals was most convenient: but for that, as the temple is constructed on rising ground, the flight of stairs giving entrance to the temple would have occupied too large a part of the ground before the temple ».

The column were originally covered with a hard and smooth cement of which a great portion remains. In XVII Cent. the interior was enlarged and transformed into a church, S. Maria above Minerva, and decorated in the style of that period. The painting on the vault is by (Appiani), and those over the altar by (Conneler).

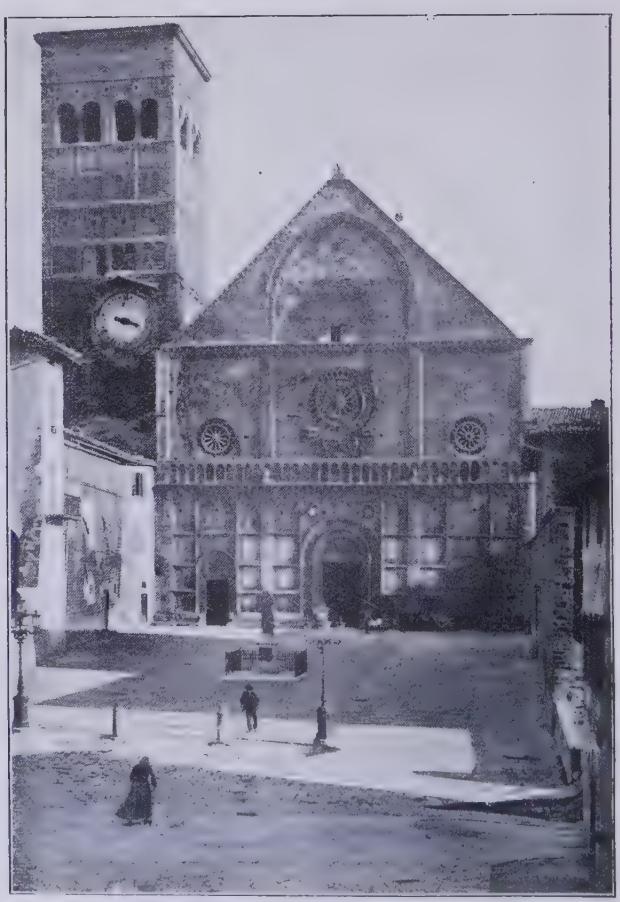
There is a way leading down to the ancient forum in the Piazza in front of the town tower. Permission to enter the forum may be obtained at the Ufficio di Polizia Urbana, (Police Office). Descending to the Forum, we can see an ancient wall, with two doors entering to two flights of stairs leading to the podium under

TEMPLE OF MINERVA.

the steps of the temple. The tribunal stands in front of the wall consisting of a large rectangular platform raised two steps above the pavement, formed of large blocks of marble. On these blocks we can still see the cavities in which were fixed the bronze seats of the chief magistrate (sella curulis) and those of the aldermen (subsellia).

St. Sabinus and two of his deacons, during the persecution of Maximianus, were brought before this tribunal. Venustianus the prefect ordered them to worship a statue of Jupiter; they not only refused but the bishop threw down and broke the precious statue. The prefect, indignant and suprised at such an act, ordered both of his hands to be cut off and the two deacons to be tortured to death. (CCCIII). St. Sabinus was thrown into a dungeon, and there converted Venustianus and his family. Lucius the successor of Venustianus shortly afterwards ordered the martyrdom of S. Sabinus at Spoleto, and caused Venustianus and his family to be killed in prizon.

*Cathedral of St. Rufino.* (III. B. 8.). — Ascending the Via Rufino we arrive at the Piazza S. Rufino and note the statue of S. Francis by Duprè (1882). The facade of the cathedral faces us. Erected in 1140 from plans by Giovanni da Gubbio — Roman Style. Many alterations took place about the end of the (XIV Cent). The front is richly ornamented and contains three portals and three rose windows. In the (XVI Cent) the interior was severly damaged and it was restored and strengthened by Galeazzo Alessi in the doric style. This restoration destroyed the majestic



CATHEDRAL OF S. RUFINO.

beauty of the ancient church. The present decoration by A. Venanzi (1882).

*The Baptismal Front.* — At the entrance of the church surrounded by an iron grating. In this font were baptized S. Francis, S. Clare and the Emperor Frederick II. of Suabia.

*Chapel of the Blessed Sacrament.* — The following are the paintings: — on the vault, Faith (Giorgetti), the manna in the desert, the brazen serpent (Creccolini), in the abside, the victory of Gideon (Carloni). Large oil paintings on the walls representing scenes from the Bible (Ciro Ferri XVII Cent). Above the Organ, The Last Supper (Fra Bartolomeo da Como XVI Cent.).

*The altar of our Lady of Sorrows.* — Statue by a French artist (XVIII Cent). Painting over the altar. Our Lord worshipped by Saints. (Dono Doni XVI Cent).

*The Triptych, or altar piece of three compartments.* — By Niccolò Alunno (XVI Cent.). In high, God amidst the Seraphims; in the middle, Our Lady with the Infant Jesus. On the sides, S. Cessidius, S. Rufino, S. Peter Damian and S. John the Evanglist. The two representations in the lower part are the martyrdom of S. Rufino and the translation of his body.

Over the altar. The descent from the cross (Dono Doni). Under the altar, the tomb of S. Vitale, the hermit.

Marble statue of S. Clare by A. Duprè.

*The Sacristy.* — Decorated by C. G. Venanzi; perspective in water color by A. Brizi. There is also the small cell where S. Francis prayed before preaching to the faithful.

*The Choir Stalls.* — Work of Gian. Giacomo

da Sanseverino (1520). In the centre of the choir, statue of S. Rufino by Lemoyne (1825).

*Chapel of Our Lady of Tears.* — Work of A. Brizi (1894). Here we see a Pietà of the XII Cent, which according to tradition shed tears in 1494. The altar is formed from the remains of the High Altar demolished in 1842.

The Calvary over the altar by Dono Doni; under the altar, the tomb of S. Rufino d'Arce.

Statue of S. Francis (Duprè).

*The High Altar.* — Underneath this altar is the tomb of S. Rufino founder of the christian church in Assisi of which he is the Patron Saint.

*Altar of the Crucifix.* — Crucifix carved in wood XVI Cent. Near to this altar is the pulpit by V. Rosignoli 1882.

*Remains of the Ancient Basilica* — Enquire in the sacristy to be conducted to these remains. The interesting remains of the crypt of the Basilica (X Cent), under the actual church, are cut off by the foundations of the modern front. The Basilica was erected by Ugone, XIX bishop of Assisi, at the time that the body of S. Rufino was transported into the city from the small chapel dedicated to his memory not far from the place of his martyrdom. In the abside we find remains of an early painting and a sarcophagus of the pagan age, on which is carved Diana visiting Endymion asleep in the grotto of mount Lamius.

The remains of S. Rufino were preserved in this sarcophagus until the construction of the Basilica.

*The Church of S. Clare.* (III C. 9.). — Stands in the Piazza S. Clare almost at the extreme end

CHURCH OF S. CLARE.

of the city S. W. Leaving the cathedral of S. Rufino we go down a flight of side steps and going by the Via Dono Doni, and passing by the Via Sermei, we arrive at the church of S. Clare. It is designed after the style of the upper church of S. Francis. The flying arches were added about the end of the (XIV Cent).

*The High Altar.* — A very beautiful altar of gilded wood by Salvatore Rosa (1662).

On the vault four frescoes by Giottino representing Ss. Cecily & Lucy (South); The Blessed Virgin & St. Clare (East); Ss. Catherine & Margaret (North); S. Agnes martyr, & and S. Agnes sister of S. Clare (West).

*Chapel of S. Agnes.* — The remains of several companions of S. Clare are preserved under the

altar. Two large paintings on the wall by Cimabue.

*Chapel of the Blessed Sacrament.* — Opened to the public in 1890. It contained the body of S. Clare (1850-1872) during the construction of the crypt. The wall on the South side belonged to the old church of S. George, where the body of S. Francis rested until the building of the lower church of the Franciscan Basilica was completed (1228-1230). The XV Cent frescoes seem to have been influenced by the Sienese School. On the wall behind the altar we notice St. Francis, and and Michael the Archangel; The Blessed Virgin, Ss. Jerome & Clare (attributed to Simone Martini). A triptych panel of the XIII Cent, (Giunta Pisano ?) is near to the above. Over this is the Descent from the Cross, the Burial and Resurrection. Directly under the vault on the North wall, The Annunciation, on the lower part, S. George & the dragon, the Birth of Christ and the Adoration of the Magi. Behind the small door on the right under the gallery of the nuns, one sees the iron grating through which S. Clare and her companions received Holy Communion in the Convent of S. Damian. Behind this grating is the crucifix which spoke to S. Francis bidding him to restore his church which was in great danger.

*The Subterranean Crypt.* — This crypt is very richly decorated in various marbles. The two flights of stairs at the sides lead to the niche in which were found the remains of S. Clare. On the 3*rd* of October 1873, the body of the Holy Foundress of the Poor Clares was finally deposited at the far end of the crypt-grating in a bronze case enclosed in crystal.

The body of the Saint can still be seen in this case.

*The façade.* — The front although simple is very imposing. The rose window is very similar to that of the upper church of S. Francis. From the open space in front of the façade there is a very picturesque view of the valley of Spoleto and the neighbouring hills.

*Chiesa Nuova.* (*The New Church*), 1615. (III. B. 10). — Returning to the city through an ancient gate of the old city wall, we enter the Corso or Via del Ceppo della Catena then turning to the left just as we enter the Piazza del Comune, there is the Chiesa Nuova constructed by Philip III. of Spain on the remains of the paternal home of S. Francis. This graceful edifice in the form of a Grecian Cross, is still under the protection of the King of Spain.

In the interior of the church we note the dark cell in which S. Francis was imprisoned by his father because he had stolen some of his merchandise in order to restore S. Damian's. There is also the entrance door of the house and the little door through which Pica the mother of Francis passed, when, in obedience to a vision, she went to give birth to her son in the neighbouring stable.

At the end of the little street at the left of the Chiesa Nuova, there is presented to us, a large arch supported by two equal pillars. On the arch we find the following inscription:

« Hoc oratorium fuit bovis et asini stabulum »
« in quo natus est Franciscus mundi speculum »

« This oratory was the stable of the ox and the ass »
« in which was born Francis the mirror of the world ».

In the interior some figures on the wall picture Sts. Bonaventure, Antony, Joseph of Copertino and Clare. The picture of S. Francis in the abside, is a modern copy of an ancient picture of S. Francis.

On the frontispiece of the altar, an inscription records the birth of S. Francis in a stable in imitation of Our Lord: —

| | |
|---|---|
| HIC | NATUS EST |
| AD IMITATIONEM | SERAPHICUS VIR |
| D. N. JESU CHRISTI | S. FRANCISCUS. |
| (HERE | (WAS BORN |
| IN IMITATION | THE SERAPHIC MAN |
| OF OUR LORD JESUS CHRIST) | S. FRANCIS) |

The Fathers of the Sacred Convent have always guarded this Oratory with religious devotion, and as a memorial, they celebrate the day of his birth annually, September 26th.

Making our way to the Piazza del Vescovado (11 C III) we find the Bishop's Palace, the same place where Francis gave up his clothing to his father and renounced his heritage.

Close to the palace is the church of S. Maria Maggiore which served as the cathedral until the XII Cent. There are still some remains of the frescoes destroyed by the earthquake of 1832. The elegant tower dates from the XIV Cent. S. Francis restored the outside of the abside with alms begged from the faithful.

An antique crypt founded on ancient Roman remains with mosaic pavements, was discovered under the church in 1865,

Proceeding by the Via Bernardo da Quinta-

valle we arrive at the Casa Sbaraglini, (II. C. 12) the ancien house of Bernardo da Quintavalle, the first companion received into the Order by S. Francis. A little old door leads into a long vaulted room now a chapel. Above the door is a Latin inscription which may be rendered as following: « Here Bernard of Quintavalle invited S. Francis to supper and repose and saw him in ecstasy ». Bernard was doubtful of the sanctity of the Saint and wished to see how S. Francis spent the time during the night, and stealthily watching through the door, saw him enraptured in prayer.

*The Church of S. Peter.* (II. C. 13). — Returning towards Porta S. Francesco, we arrive at the church and abbey of S. Peter's standing upon a grassy piazza surrounded by mulberry trees. The façade was erected by Abbot Rustico (1218). The interior is finely proportioned and the remains of ancient frescoes are still to be seen upon the walls. The church contains three doors, the centre one of the XII Cent. and three rose windows. The high altar encloses the body of S. Vittorino second bishop of Assisi, martyred toward the end of the III Cent. Above the altar is a singularly formed dome of different layers of carved stone as seen in the ancient monuments of Greece. Some gothic tombs on the sides of the presbytery are worthy of notice.

*Church of S. Damian.* IV. C. 14. — To reach this Shrine we pass through the eastern gate of the city, Porta Nuova, then take the road to the right and in a few minutes we find ourselves in front of this church so full of memories of S. Clare and S. Francis. The church is small

S. DAMIAN'S.

and dim, with no frescoed walls or pictures to arouse our interest. The little church still in its original form was restored by S. Francis in 1207, after he heard the voice from the crucifix, before which he was praying, saying: « Francis seest thou not that my house is being destroyed? Go therefore, and repair it for me ». « Gladly I do it O Lord » was his answer ».

In 1212 Francis obtained this church for S. Clare and her companions after the monastery had been enlarged. This was the beginning of

the *2nd.* Order of S. Francis known as the Poor Clares. Here she lived for 42 years until her death in 1253, when her body was afterwards transported to the church of S. George, the remains of which are enclosed by the church of S. Clare (1257). The convent of S. Damian is almost the same in every detail as at the time of Sts. Francis and Clare.

*The small plot before the church.* — The bronze statue by Caesare Aurelj, was erected as a memorial of the seventh centenary of the founding of the Poor Clares. The bassreliefs represent S. Francis repairing S. Damian's, composing the Canticle of the Sun outside the convent, S. Clare blesses the bread in the presence of Gregory the IX, The death of S. Clare. (Giovanni Giovannetti of Florence).

*The Façade.* — The stained glass window over the small portico at the entrance is by Moretti of Perugia. Above this window to the left, is the ancient door of the convent where S. Clare with the Blessed Sacrament in her hands routed the Saracen army. To the right we observe the crest of Lord Kerr, who holds the convent for the Friars as the executor of Lord Ripon who bought the property from the Italian government and restored it to the Franciscans.

*The chapel of S. Jerome.* — To the right under the portico is a chapel dedicated to S. Jerome, which at the time of S. Francis formed part of the priest's house. A XVI Cent. fresco by Tiberio of Assisi, represents the Madonna and Child enthroned between Sts. Francis, Clare, Jerome and Bernardine is seen over the altar; Sts Roch and Sebastian (XVI Cent) right wall.

S. FRANCIS. LOWER CHURCH. (Simone Martini).

The church is very small, without ornament, the roof blackened by age presents the same form as restored by S. Francis. Of the two altars made of stone from the quarries of Assisi, the one is dedicated to Our Lady, the other to S. Francis. The modern frescoes are by a young Franciscan Fr. Leo Bracaloni. In the right wall near the door, is the window into which S. Francis threw the money, the proceeds of his father's goods which he sold, in order that he might carry out the command of the voice from the crucifix « Go restore my church ». A fresco on the left illustrates the fact. On the right S. Francis throwing the money into the window. Near by is seen Bernardone armed with a club pursuing the young Francis. Higher up is seen the oldest known picture of Assisi.

*Chapel of the Crucifix.* — This chapel is on the right side of the nave and from the celebrated Crucifix it contains, is called the «Chapel of the Crucifix ». The story of this Crucifix is very remarkable, but space does not permit to relate the whole story. It was carved by Brother Innocent of Palermo (1634), whose talent as an artist was well known. He completed the work in nine days except the head, next morning he discovered that mysterious hands had completed a wonderful head, for the face had three different expressions: calmness on the right, agony from the middle and death on the left side. So great was the fame of this remarkable Crucifix that people throughout the whole of Umbria flocked to S. Damian's, and it is still the wonder of thousands who visit this small Shrine.

*The Hight Altar.* — Recently reconstructed in

travertine of Rapolano. It represents the old type of S. Damian's altar as illustrated by the school of Giotto in the upper church of S. Francis and in this church. The Crucifix over the altar is a true copy by Fra Bracaloni of the one that spoke to S. Francis and now preserved in the Church of S. Clare. The two pictures on either side of the altar represent S. Clare blessing the loaves at the command of Innocent the IV. (Alborn 1850) and the death of S. Clare (Rondoni 1836). All the iron work in the church was wrought by the Assisian smiths Caesar Balducci and Umberto Rinaldi, from the designs of Prof. P. Guidi of Rome, Superintendent of Umbria's monuments.

*The choir.* — A small column marks the site of the ancient altar, over it hung the Crucifix that spoke to S. Francis. The cloir dates from 1504.

A Latin inscription in tarsia in the choir may be translated as following « Not the voice but the vow, not clamor but love, not stringed instruments but the heart sounds in the ear of God. The tongue concords with the mind and the mind with God ».

There is a beautiful Madonna and Child on the upper wall in the rear of the choir, according to many it is anterior to the XII Cent. On one side of this picture is S. Rufino, on the other S. Damian. Under the picture of Our Lady is the old grille through which S. Clare and her companions received Holy Communion, and where they paid their last respects to the body of S. Francis during its solemn translation from Our Lady of Angels to S. George's in Assisi. In the rear of this grating there is the small choir where S. Clare

S. ELIZABETH. COMMONLY CALLED. CLARE.
(Simone Martini).

and her nuns recited the office and assisted at the Sacrifice of the Holy Mass.

*Refectory of S. Clare.* — This is in the clausure of the convent where only men are allowed to enter, but ladies may view it from a little window behind one of the choir stalls. Here S. Clare and her companions took their frugal meals. Its low arched ceiling, the rough seats and benches, the plain wall without decoration, all indicate the life of poverty and simplicity led by Clare and her companions; there is the same old cupboard and door, the very place she occupied at table marked by a small cross on its surface, here she blessed the loaves of bread and upon each of which appeared a small cross.

*The tomb of the Poor Clares.* — Entering into the interior of the convent there is a little room, under the pavement of which are buried the companions on S. Clare who died at S. Damian's.

*The choir of S. Clare.* — From this room we descend into the ancient choir of S. Clare still preserved in the same condition as during her life-time. We note the same simplicity and poverty, with the same woodwork and lecterns. In the alcove on the left S. Francis hid himself from the wrath on his father. This fact is confirmed not only by a small picture on the wall, (13 Cent), but also by a document in the library of the city, according to this, S. Clare had the fresco painted which is seen to the present day.

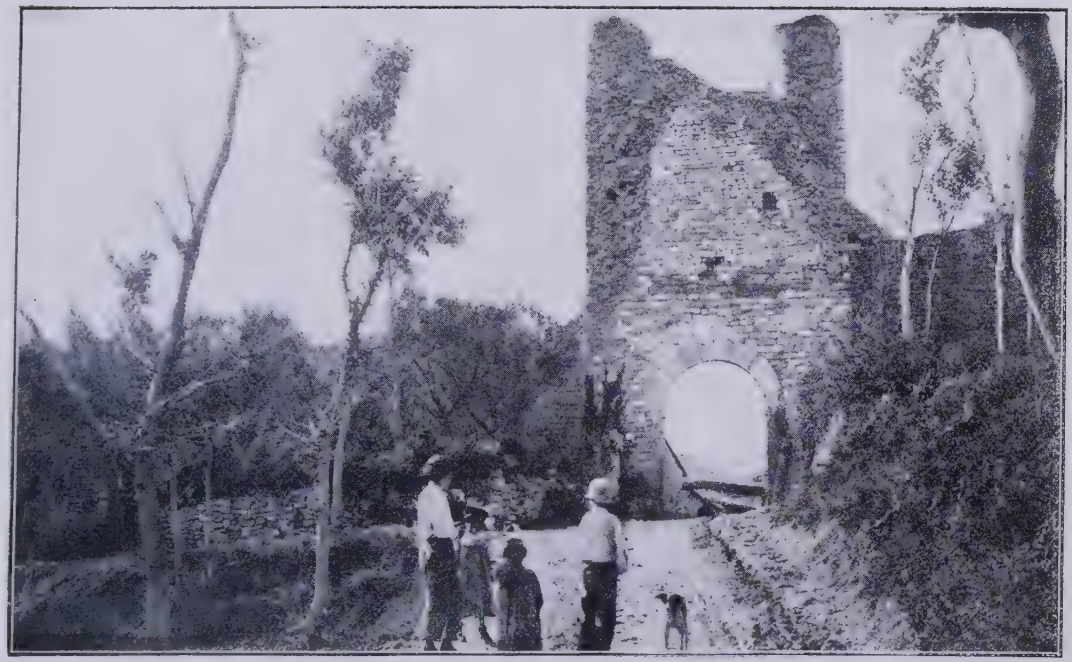
*The Garden of S. Clare.* — Leaving the Choir of S. Clare we ascend the old staircase which leads to the upper part of the convent. On the right there is a very low and narrow door which gives entrance to the little garden of

S. Clare. Here she enjoyed the fresh air and the view of the valley. In th garden below the convent, S. Francis composed the Canticle of the Sun. In memory of this fact an image of bronze by Prof. Vincenzo Rosignoli of Assisi, representing S. Francis composing the Canticle, has lately been placed one the wall, on the side, there is a tablet, upon which is inscribed the entire Canticle.

*The Oratory of S. Clare.* — The private oratory of S. Clare is a few steps above the little garden. It is dedicated to Our Lady, and was consecrated in the presence of S. Francis, by the seven bishops who consecrated the little Chapel of Portiuncula. Sacred is this place by the prayers of the Saint, it was here she preserved the Blessed Sacrament, and exposing it at the door of the convent, put the Saracens to flight. This Chapel contains pictures of the 14th and 15 th cent. The small ancient apse has recently been discovered ornamented with frescoes of the 14 th cent.

*The Relics.* — Some precious relics are preserved in a wooden case at the rear of the church, amongst which are the following : A Monstrance from the time of S. Clare, A Breviary used by the Saint, written by Fr. Leo the companion of S. Francis, a piece of the bread blessed by S. Clare, an ivory box in which she preserved the Holy Sacrament, a little chalice for purification, the pectoral cross of S. Bonaventure, a reliquary of Pope Innocent IV, and a small bell used by S. Clare.

*The Dormitory of the nuns.* — Sometimes called the dormitory of S. Clare may be seen through



PORTA CAPPUCCINI.

the grille, which vas formerly the old door. The place of St. Clare's little bed and where she died Aug. 11. 1253 is marked by a small wooden cross on the wall.

*The Infirmary of. S. Clare.* — This consists of a series of ten poor little cells in the interior of the convent, it was destined for the sick nuns. In the first cell on the right, the chaste and lovable soul of S. Agnes, the beloved sister of S. Clare, sought rest at the feet of her Divine Spouse. This hallowed spot has been turned into a chapel.

S. CLARE
and the Saracens.

Thus for a time we seem to have lived with those Holy Virgins, and have trod the holy ground which knew the soft tread of the naked feet of S. Clare and her holy companions, and with reverence and faith revived, mingled with regret, we turn away from the hallowed place our hearts overflowing with peace.

*The Carceri.* — This name in modern Italian signifies « Prisons » but in the time of. S. Francis it had the significance of a place remote from the habitations of men, or hermitage. To reach it we pass through the Porta Cappuccini, and take the mountain path at the flank of the New College erected by the Franciscans of the Sacro Convento for the orphan sons of schoolmasters, who for years have occupied their convent under the Government.

This hermitage formerly belonged to the Bene-

dictines of Subasio who gave it to S. Francis. It was another of those places like Mt. Alvernia which he loved so well, far away from the haunts of men, he could converse with his Creator and enjoy the beauties of Creation.

The Franciscan Life is both contemplative and active; prayer and retirement are to be combined with the active missionary life, here the Friars could retire into the solitudes of the mountains, and give themselves up to the contemplation of the things of heaven. It was in a sense their spiritual vacation.

This retreat of. S. Francis consisted of caverns excavated in the rock. They scarcely appear to be the abodes of men, so lonesome and cheerless, the barren rocks, the rushing torrent and wild mountain wastes, but Francis loved such places, away from the restlessness of the world, in the silence of the woods he could converse with God and sing with the nightingale.

Ascending the path we see small cultivated patches with a stray tree or bush which renders the scene more forlorn and barren, but the view of the valley of Spoleto makes us forget this and then, at a certain turn, Assisi presents itself to us just as S. Francis saw it. Below in the valley, we see the Tescio twisting and turning in the plain until it is lost in the Tiber. Another half mile brings us to the arched door-way through which is seen a tiny courtyard, a few steps more and we are standing amidst a number of cells, which seem to cling to the bare rocks above the ravine. Here in this solitary spot the Poverello of Assisi retired to pray. The actual convent which S. Bernardine of Siena erected, stands in a glen

THE CARCERI.

hidden amongst the holm oaks of the mountain, a place full of mystic solemnity.

Entering the courtyard we find the miraculous well, whose water sprang up at the Saint's prayer. From here one has an admirable view of the valley below.

We pass from the courtyard into the little church where some relics of the Saint are preserved. Proceeding to the tiny cell which was the primitive oratory, there is a very ancient figure of Our Lady before which S. Francis and his companions prayed. On one side of the chapel we observe the choir blackened by age and so small, that without moving from the seat, one can easily turn the pages of the book on the lectern.

Entering by a trap-door we come to a flight of stairs so narrow and low, that is it necessary to stoop when descending. These lead to the cell in which we see the stone bed excavated by nature in the rock, and on which, S. Francis took his brief moments of repose, a log serving for his pillow. Nearby is another small oratory in which is preserved a Crucifix of the Saint. Very different is the place where he precipitated the devil who tempted him into the ravine below. The hole through which the evil one departed is still shown outside the Saint's cell. Near the bridge stands the ilex tree under which S. Francis preached to the birds.

The wood is entered by passing over the bridge which spans the torrent. St. Francis, says tradition, caused it to dry up by his prayers, when it threatened to destroy the hermitage. Here in the wood are the cells where the first companions of the Saint lived in solitude.

*The Benedictine Abbey of Mt. Subasio.* — This monastery of the IIth Century was one of the strongholds of the Benedictines, the preservers of sacred culture in the age of barbarism. In this centre of art and science, Francis found his first friends and protectors.

The remains of this abbey are not far from the Carceri, but from want of a pathway its access is difficult. It is advisable to leave by the « Porta Nuova » taking the principal road to Foligno, and then ascend the first road on the left (Strada di Giabbiano) passing through the olive groves. This is the road by which S. Francis when dying was carried from Nocera to Assisi. In about 3/4 of an hour we arrive at the Abbey.

It was once of considerable extent, and in 1396 it was in good preservation, being then demolished by the commune and thus depriving the nobles and bandits of a sure place of refuge in time sof civil war.

There still remain the guest-rooms, now a farm house, and the crypt of the church (IX Cent) in cut stone, divided into three naves covered by a vault and supported by two rows of strong pillars, one of which has a corinthian capital, the remains of an ancient heathen temple. Under the pavement lie the bodies of the ancient abbots, whose images are seen sculptured on the marble slabs worn by the steps of many generations.

About 3/4 of an hour's walk brings us to the insignificant remains of the Castello di Sasso Rosso (Red Rock Castle) the property of the parents of S. Clare.

After an ascent of about one hour we arrive

at the top of Mt. Subasio, a vast and beautiful meadow, so enchanting in spring, full of sweet and beautiful flowers, that it resembles an immense garden.

The view is so vast from this height that we can see the mountains that surround the eight provinces of Umbria.

## RIVOTORTO.

About half an hour's walk from S. Damian's brings us to the church of Rivotorto. This was the place where S. Francis and his companions built their first retreat near a small chapel which they surrounded with poor clay huts covered with straw. The interior of this historic refuge is still preserved, comprising of three small cells; a chapel stands in the centre, where we see a wonderful image of the Virgin. The old wall remains, and we can see the place where S. Francis reposed. The low vault of the roof and the beams are the same as in the time of S. Francis; as the place was so small, the names of the companions of S. Francis were written on these beams to indicate their places of rest. On the outside of this habitation, Sermei painted scenes of Rivotorto which were beautifully modernized last century by the Conventual Friar Pasquale Sarullo, a very remaskable artist, who painted the mistic S. Francis in the lower part of the abside, as by angelic hands and with sentiments of the finest art. (*)

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(*) These pietures have now been placed in the church, and the cell of St. Francis has been restored to its primitive state.

In 1455 a chapel was constructed and no doubt the cells were restored in the form we

RIVOTORTO.

now see them. In 1600 th Rev. Fr. Catalano, Minister General of the Friars Minors Conventuales, enclosed the Shrine within a church, and constructed a spacious convent for students. This was destroyed by the earthquake 1853. Lately the church was restored and beautified, and at the present time the convent is being rebuilt.

*St. Mary of the Angels.* — The modern village built round the Basilica near the station, was nothing but a dense forest in the time of S. Francis. In this forest was a very poor little chapel almost ruined, belonging to the Monks of Subasio, called « The Little Portion » or Portiuncula, by which name it is known at the present time. S. Francis finding Rivotorto too small for his increasing brethern, sought and obtained permission from the Abbot of Subasio to occupy and restore the little Sanctuary. The original Chapel of Portiuncula is enclosed by the gigantic church of Santa Maria degli Angeli, (St. Mary of the Angels). Pius V. ordered the construction of the present Basilica, the foundation stone of which was laid on the 28th of March 1569. Designed by Vignola, who was succeeded in its direction by Giulo Danti, Galeazzo Alessi, Martelli and Giorgetti. The earthquake of 1832 caused the collapse of the building. The architect Poletti in his restoration did not improve on the old building. The church was built in the doric style, divided into a nave and aisles with a number of side chapels. While being struck with the loftiness and space, we miss the mystic gloom seen in other Umbrian churches. The façade of Poletti, less elegant than the one destroyed by the earthquake, is at present being replaced by one more elaborate.

*The interior.* Commencing at the right side from the door, we enter the : —

*Chapel of St. Antony Abbot.* Altar piece by Giorgetti, frescoes on the wall (Garbi), the vault by Appiani.

*Chapel of S. John the Baptist.* The Baptism of

Our Lord (Sermei). The frescoes by Marinelli.

*Chapel of S. Anne.* Nativity of the Blessed Virgin Mary (Pomarancio). Frescoes (Marinelli).

*Chapel of S. Pius V.* Frescoes (Martelli).

*Chapel of the Nativity.* The Annunciation (Maggeri). On the right wall, Count Orlando giving the Mount Alverna to S. Francis. On the left, the procession of the Veil of Our Lady. This picture shows the front of the church as it was before 1840.

*Chapel of S. Peter of Alcantara.* Altar piece S. Margaret, S. Peter of Alcantara. (Appiani).

*Altar of S. Peter in Chains and S. Giuliana.* Decorated by John Reinhold at the expense of Pietro Giuliani of Foligno, who presented the body of the latter Saint to his church. The body is preserved under the altar.

*Chapel of the relics.* A Crucifix in walnut by Giunta Pisano.

*The Chapel of Portiuncula.* The little Chapel, the centre of devotion of this church, stands under the elegant cupola. The picture on the front represents Our Lord granting the Indulgence of the Perdone (Overbark 1820). The Annunciation, in the interior, painted on wood by Ilario da Viterbo XIII Cent.

*The Cell in which S. Francis died.* Transformed into a chapel; modern frescoes by Bruschi 1886. The figures of the Franciscan Saints are by Lo Spagna. In the niche above the altar there is a very beautiful statue of S. Francis by Andrea della Robbia. The sad calm face truly portraits the sufferings of the Poor Man of Assisi.

*The Hight Altar.* Contains the bodies of Sts. Parminius & Giustina. The choir stalls round the

abside are very fine carved work by the brothers, who also carved the pulpit XVII Cent.

The Chapels on the left side are similar to those on the right, and the modern work does not call for special attention, but we cannot pass over the lovely work of Della Robbia in the chapel of S. Joseph.

The Altar frontal is in blue and white terra cotta, Andrea seems to have rejoiced in reproducing incidents from the life of S. Francis and it appears as if he put his whole soul, genius and love into these incidents. We cannot but admire the dignity and sweetness which with the Madonna in this work, allows herself to be crowned, nor the simplicity of S. Francis in receiving the Stigmata. In the three compartments of the predella are seen: — The Annunciation, The Nativity, The Adoration of the Magi. Most suitable is the garland of apples, fir-cones and medlars for the delicacy of this work.

*The Sacristy.* — The cupboards are worthy of our attention, carved by the lay brothers (XVII Cent.). Amongst the pictures is a figure of Jesus Christ, attributed to Giovanni Spagna, and some pictures on copper (Guido Reni ?). Leaving here we may visit The Chapel of the Roses, which receives its name from the rose bushes in the neighbouring garden, amongst which S. Francis when in great temptation, threw himself naked. This Chapel is built over a cave where S. Francis was accustomed to pray. It resembles more the abode of animals rather than that of a man, but S. Francis loved such places where he could be near to the wild forests and nature. The Vestibule was added by

S. Bernardine of Siena. The frescoes are as following: — At the far end, S. Francis and his

COLLEGE OF THE
FRIARS MINOR CONVENTUALS.

first twelve companions; on the walls: S. Bonaventure, S. Bernardine, S. Louis bishop, S. Antony, S. Clare and S. Elizabeth; on the vault, God the Eternal Father amidst the Seraphims.

The frescoes in the vestibule represent: — S. Francis throwing himself amongst the rose bushes, the saint guided by two angels to the Portiuncula, S. Francis petitions God for the Indulgence of the Perdono, Honorius III. con-

firming the Perdono and the publication of the Indulgence, (Tiberio d'Assisi 1518).

Returning to Assisi, at the foot of the hill is the villa Gualdi on the left, formerly the ancient hospital of the lepers. Here it was that S. Francis on the point of death, on his way to the Portiuncula caused his escort to stop, then turning to his native city blessed it with these memorable words:

« Benedicta tu civitas a Domino, Quia per te multae animae salvabuntur, et in te multi servi Altissimi habitabunt et in te multi eligentur ad regnum aeternum.
« Pax tibi »

« Thou city art blessed by the Lord, because through thee many souls will be saved and in thee many servants of the most high abide ».
« And in thee many are chosen for the Eternal Kingdom. Peace to thee ».

INTERIOR OF LOWER CHURCH.

PART. III.

## A. Short Life of S. Francis.

### I. - A. Dream of Glory.

There are some little cities of Italy, which in spite of the ruinous action of time and the iconoclastic mania of men, seem to have the privilege of conserving intact through many centuries, their ancient physiognomy.

Amongst these delightful cities, Assisi occupies, without doubt, an eminent position. — The Gem of marvellous Umbria.

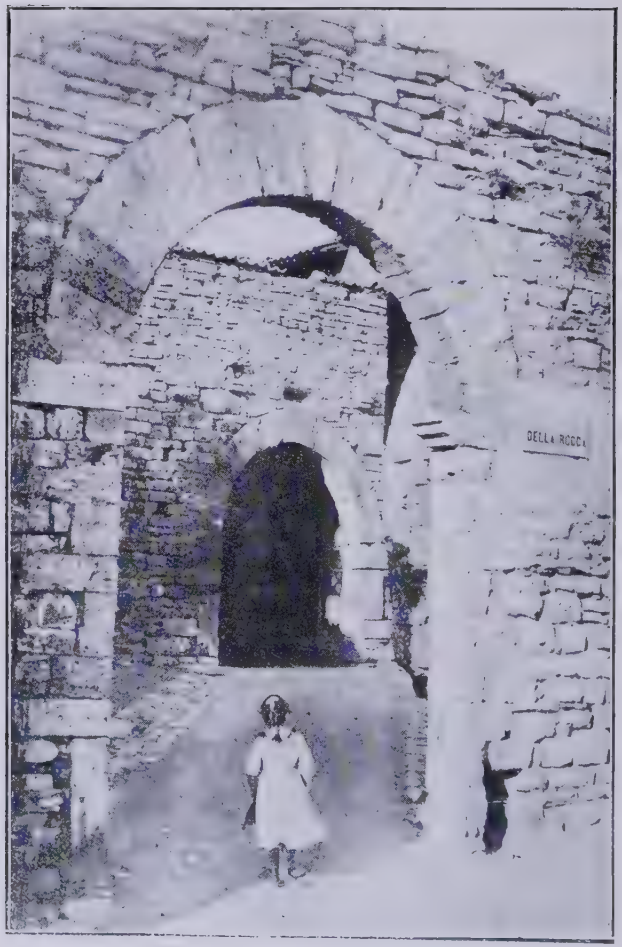
Assisi ! . . . at this name so full of Franciscan sweetness, presents to the mind an indelible vision of an aerial city of red stone nestling sweetly under Mount Subasio, crowned by the ancient feudal castle of Rocca, with the imposing Basilica of the grand «Poverello of God», with the magnificent cathedral of the façade divine, the elegant mole of the Basilica of S. Clare, and further in the valley, the little hermitage of S. Damian seen between the pale brilliancy of the olives and the elms.

Mild, silent and spiritual: the querulous fountains, the little piazzas, the narrow, steep and winding streets, the grey houses and the severe

PANORAMA OF ASSISI.

palaces, sparing in a few ogival windows, give a characteristic impression and solemn severity, suggestive of the middle ages. From her fertile hill — as from an enchanted terrace — she dominates the whole inspired vision of holy Umbria with the harmonious frame of her fertile sunny hills, on whose crests rise, prominent, in the blue of the heavens, villages and castles immortalized in art and poetry, their rugged towers murmuring ancient stories of might and power. To the west we salute the bold and rugged Perugia, to the south on high, Spoleto with the shady forests of Monteluco; then Trevi and Montefalco smiling in the sun; more in the distance, we greet picturesque Terni, kissed by the impetuous waves of the Nera; then Narni secure as an eagle's nest, and Todi still echoing the songs of the mystic Jacopone, and yet further in the distance — beyond the Tiber and the plain — the paradisical cathedral of Orvieto, its turrets blazing in the presence of the mountains; nearer stand Foligno and Spello with their idyllic conceptions of Alunno and Pinturicchio-eanwhile to the North — like a vigilant sentinel — towers mountainous Gubbio with its magnificent palace of the Consuls and the sweet Madonna of Nelli, which close divinely a period of human story and of beauty.

The panorama of Assisi, as though wrapped up in the pure and holy air of a presepio, is one of the sweetest, most serene and unforgetable. For this, the great Alighieri, with a simple phrase, but true and intuitive, applied to this city of silence the augurial name of the « Orient », because in her « Was born to the world a Sun »:




ARCHICCIOLO.

the Saint of Poverty and universal brotherhood, the Saint of Peace and. Blessing.

*The Birth of Francis.* (1182). In Assisi was born the first child of Pietro-Bernardoni Moriconi and of Pica of Provençe, — to whom — by the desire of his mother, in the absence of her husband, travelling for business in France — was given the name of John, but changed by the father, on his return, to that of Francis — in honor of that land famous for its valor and chivalry and because there he had very flourishing and extensive business relations. In the XVI Century a very cycle of pretty legends was formed round the crib of S. Francis. For some days Pica had suffered severe pains of labor, when a pilgrim arrived in Assisi affirming that she would be relieved in a stable. It seemed strange advice but it was followed, and Francis saw the light in a manger. Likewise at the moment of his baptism, there appeared at the font of the Cathedral, a person of great gravity and of venerable old age. He took the child in his arms and foretold for it a radiant future.

*Joyous Youth.* (1183-1201). From his mother's lips with all probability Francis learned the French language — diffused at that time by the wandering minstrels. of Provençe — in which language he was accustomed to speak in the most solemn and luminous hours of his life, and by the priests of S. George he was taught Latin, the language of social relations, of religious and communial deliberations,

His father — hard and greedy of gain wishing to make him an economic and shrewd merchant, soon initiated him in the pratice of

commerce. But although Francis possessed all the talents for forming a competent man of business, above the interests of his father's warehouse, he preferred the joys of life, thoughtless and brilliant of the bold and jocund youth of Assisi. In his veins — beside the pure and tranquil blood of Italy — coursed the impetuous, chafing and vivacious provençal blood.

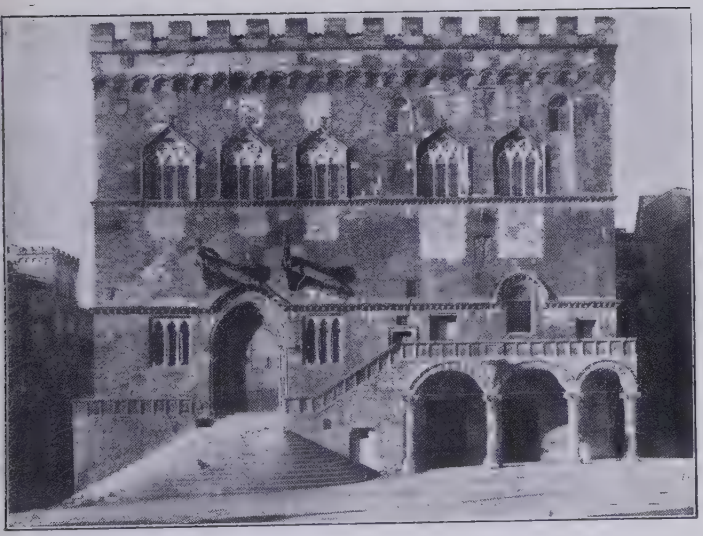
Open to all joys and festivities as was the manner of his companions, he abandoned himself willingly with the magnificence and pomp of a prince to dinners and suppers, to sports and amusements, roving with songs and music. even in the placid silence of the night, through the narrow streets of Assisi, saluted by the noisy band of his companions as « King and Lord » of merry companions and of jovial feasts. The citizens named him the « Flower of youth » for his splendour so original — but above all for his correct and noble conduct — seized with enthusiasm, they presaged for him a high destiny. One of these whenever he met the son of Pietro Bernardone, divested himself of his mantle and spread it on the ground for Francis to pass over, replying to the curious onlookers who marvelled at his action: « I honour a man who will work marvels ». Meanwhile, the same Francis with another companion was running through the streets of the city, bearing a regal banner and crying out, « Peace and Blessing »

This jovial life of Francis aroused the anger of his father, but in compensation, her had the tender affection of his mother, for deep in his heart he possessed a delicate sentiment of love for the poor.

LITTLE ROCCA.

*Prisoner of War.* (1201-1202). When Francis was about fifteen years old, Assisi found herself in an acute political crisis. In 1173 it had been subdued by Christian di Magonza, the warlike bishop and legate of Frederick Barbarossa. Four years later, the brilliant Emperor concluded a peace with Pope Alexander III. at Christmastide. Conrad d'Inslingen, a brave swiss cavalier became Custodian of the fortress of Rocca with the titles of Count of Assisi, and Duke of Spoleto. This german occupation did not last long, for the death of Henry VI. (1196) and the unfortunate choice of his successor, gave to Assisi as well as to the rest of Italy, the desired occasion of shaking off this yoke of imperial tyranny. In 1198 the Assisians assailed the formidable Rocca and dismantled it, declaring their city free under the rule of the Community.

Francis although young, desiring to be preeminent, took part in these glorious days of popular insurrections. Seeing the formidable Rocca devastated and the foreigner defeated, in his soul so Italian, he relished all the enthusiasm of a just victory and of a heroic liberation from the slavery of the powerful Hoenstaufen usurpers. But Assisi showed herself unworthy of her liberty. For after she had attacked the Roccaand put to flight the tyrant, the citizens — instead of agreeing among themselves to rule the Community. wisely — sought by strife to gain the supremacy — and soon the nobles and citizens took to arms. The nobles, being weaker in numbers turned for succour to aristocratic Perugia, then strong and powerful, and with her assistance, declared war on the little city of Subasio.



PUBLIC HALL. PERUGIA.

A battle took place at Ponte S. Giovanni — halfway between the two cities — it was long and bloody. Many Assisians remained wounded of the field of battle; but most of them, being surprised in the fray, were taken prisoners and conducted to the prison of Campo di Battaglia in Perugia. Amongst there was Francis the firstborn of Pietro Bernardone Moriconi.

All the fiery youths who had shown the courage of lions in the battle, under this blow of this unepected misfortune fell into profund dejection. Only the splendid « Flower of Youth », always bright and gay, dreamt yet of joyous life,

while he sang the ballards of the minstrels and troubadours, teminating every discourse with the prophetic words: « The time will come when I shall be honoured by the whole world ».

## II. - **Conversion** (1202-1206).

*In the Bosom of his Family* (1201-1205). Peace having been concluded between Perugia and Assisi, Francis — in the freshness of his twenty years — entered into the boson of his family, 1202. In consequence of his imprisonment at Perugia, he fell seriously sick. In the long vigils of his illness and the spasms of his sufferings, in which he was lovingly tended by his mother, he felt that a profound moral crisis was passing in his soul. Little by little his health returned, his eyes brightened and the lamp of life was renewed. One day during his long convalescence, feeling a little stronger, and assisted by a stick, he wished to view again the wide expanse of the green and smiling Umbrian valley, but to his surprise, all the exquisite beauty of this enchanting landscape, now seemed to him as if veiled in infinite sadness. The splendor of the sun, the blue sky and the smiling fields seemed to repeat with accents mysterious, the words of Scripture: «Dust and ashes, decay and death ». He remained long lost in deep meditation — his past life unrolled itself before his eyes he repented of his mis-spent years and with slow steps he returned to Assisi.

These impressions were vivid but passing !

Soon regaining his health, his thoughts turned once more to feats of arms and military glories.

The valiant deeds of the Knights of the Round Table were stirring the whole of Europe during the XIII Century, and through the baronial halls of gay scenes and through the populous and merry piazzas passed, the troubadours rousing the chivalric spirit of the people, by their songs and ballards in praise of these knights. Also the future » Cavalier of Christ » in the flower of youth, of generous soul and magnanimous ideas, was inflamed by the whirling glory of arms, and already in his fervent phantasy, dreamt of heroes and military conquests so that on one occasion he offered himself to realize his dream of glory.

The struggle between the emperors of Germany and the Popes was now entering into a new stage. The empress Costance – widow of Henry VI, – had confided to Pope Innocent III, the guardianship of her son Frederick II, heir to the throne ; meawhile Markward d'Auweiler – one of the generals of the late emperor – sustained that by the will of his German Sire, — he alone — and none other – ought by right to be the guardian of the little king. Thus the inhuman force of arms and war was brought into central Italy.

Walter III of Brienne, whom the Pope had commissioned as supreme commander of the papal troops, defeated the germans repeatedly at Capua, Lecce, Barletta and at Canne ; whilst the fame of his valour spread throughout the whole of the Italian Peninsula, rousing everywhere national enthusiasm, which also affected Assisi.

One of the Assisian nobles immediately set out with a chosen band of brave young men for Puglia to join the victorious army of the

brave Walter. Francis knew the noble, who accepted his proposal to accompany him. With great care he prepared a beautiful and brillant uniform to eclipse even that of his noble companion, whom he should have accompanied to the seat of war. On his journey he encountered a poor knight wretchedly clothed, at the sight, his heart was so moved with compassion, that he did not hesitate one moment to give him the magnificent clothing with which he had so recently been invested. Surely, he was not then thinking of that mystic espousal sublime with Lady Poverty, which Dante with the power of his universal genius has immortalized in the XI th. Canto of « Paradiso », and which Giotto has wonderfully celebrated with an insuperable symphony of colors under the artistic vault of the regal Basilica on the Assisian Hill. At that time Francis was wooing war and victories, arms and soldiers; already in his bright imagination he saw the glorious day on which he would return to Assisi — a brilliant knight — covered with honors acquired on the field of battle.

*The Beginning of the Conversion* (1205). A dream that he had on the following night, like a favourable augury, seemed to confirm him in his fond ideas of war and military triumphs. It seemed to him that his father's house was transformed into a splendid palace full of bright shields, of sparkling lances, of shining armour, and a mysterious voice said: « All these belong to thee and thy generous soldiers ».

« I will become a great prince » he exclaimed in the morning in great faith and radiant with joy he left Assisi (1205).

VIA MOIANO ASSISI.

On his arrival at Spoleto, Francis was seized with a fever and obliged to take to his bed. Affected by the thought of his mother and of having so soon to submit to such an undeceiving dissapointment, he fell asleep. In a dream he seemed to hear a voice from above dissuading him from proceeding on his journey to Puglia.

Putting aside every thought of knightly conquest, Francis, at the break of dawn took the way towards the tranquil city under the shade of Mt. Subasio.

His conversion had already commenced!

*Farewell to his friends* (1205). Returning to his native city, his former merry friends soon flocked round and besought him to again become the king of their festivals and banquets. With his habitual gentleness and courtesy, he complied. One evening, with the magnificence of a prince, he served them with a sumptuous dinner, reflecting at the same time, that this would be his final farewell to the vain glories of this world. Rising from the table after a while, that band of lively and elegant youth rushed forth into the silent street singing delightful serenades. But the flower of youth remained behind in the quiet night absorbed in deep thought. His grave meditations were only interrupted by the return of his companions in search of their « King ». « Whereon was thou thinking Francis, that thou camest not with us, art thou thinking of taking unto thee a wife? » they jokingly questioned him. « Yes, but my spouse to whom I aspire is so noble, so rich and beautiful that all the women in the world are not her equal ». Such was the answer of the son of Pietro Bernardone. He was

non understood and his companions laughed at him in derision.

Poverty. — The widowed spouse of Christ — it appealed to him in all the splendour of its divine beauty.

« . . . slighted and obscure
Thousand and hundred years and more, remain'd
Without a single suitor, till he hame ».

(CARY'S, *Translation of Paradiso*).

From that moment Francis abandoned forever that reckless band of merry-makers to become the friend of the poor, the consoler of the afflicted, the lover of silence and solitude.

*New Life* (1205). Already the poor had become the dearest and newest friends of the first-born of Moriconi, and their distress had a tremendous orce of attraction for him, which held and delighted him. He desired eagerly — away from his native city — in some distant place — to prove what it signified to be disinherited from fortune. He wished to experience what it meant not to throw a coin for ostentation nor for mere human respect nor impatience, but to realize what it was to stand in the street humble and despised, extending the hand for charity. He would put it to the test.

Going to Rome, Francis saw some beggars on the steps of S. Peter's. Advancing courteously towards one of them, he called him aside and earnestly entreated him to exchange his ragged and torn garment for his own new and elegant dress. He was immediately accommodated. Then for the entire day, the son of the rich merchant of Assisi remained on the Piazza of S. Peter's

ST. FRANCIS EXCHANGES HIS CLOTHES WITH THE BEGGAR.

with hand extented, asking in French, in the name of God, alms of those entering the church. He was supremely happy! Now he had made the grand experience of what it signified to be poor! Had he not been clothed in the rags of poverty and eaten of the bread of charity? He had tasted all the joys of the perfect freedom of possessing nothing here below but a draught of water from the fountain, a crust of bread received from the hands of the charitable and a cold resting-place under the azure covering of the star-lit sky. Surely the day was not far distant when he would become the passionate

spouse and the seraphic cavalier of the sweet poverty of Christ.

*Perfect Conversion* (1206). On his return to Assisi he commenced to think the more of a new life, but to no one was he able to manifest the sentiments he felt at the bottom of his heart. He would not have been understood, and his ideals would have suffered shipwreck. Only from time to time he had recourse to Guido II, the bishop of Assisi, to whom he confided his real sentiments. It was a whole life of sacrifice and divine love that he had marked out as the supreme goal of all his force and spiritual combats. His joy was so intense and pure, that often — against his very will — it outpoured from his heart through his lips. As yet his internal novitiate was not complete, a vigorous struggle and a final victory would consecrate him to sanctity.

Riding one day on the outskirts of Assisi, Francis encountered a poor leper. A fearful trembling took hold of him. He drew bach horror-struck and his first instinctive thought was that of flight. Nothing so frightened him as the appearance of a leper, for the poor victims afflicted with this loathsome disease, for these poor outcasts of society, he had a natural repugnance and inexpressible horror. He would only regard them from a distance or pass their hospital with averted face as if to escape contagion. This was his greatest weakness, but it was to be the moment and hour of God in which with a magnanimous and heroic act would seal in a definite manner his real conversion. The knight of God and of human brotherhood did not yield up his arms so soon!

ST. FRANCIS MEETS THE LEPER.

Francis gathered together all his force, all his noble energy and — overcoming his very nature — he advanced towards the unfortunate man, offered him money, kissed the hand corroded with disease and sought from the ulcerated lips the kiss of peace. It was the victory of an instant, but sublime through the ruthless strife of the spirit. It was so rapid and illuminating that he wished to renew it to render it grand and complete for the sweetness it gave him.

A few days later he arrived at the hospital with a large sum of money. Calling around him the poor afflicted people, he gave to each one a

generous gift, but what was more precious, the tenderness of a kiss.

His triumph had been full and absolute ! He was already converted « Perfectly ». Francis returned to the city in a pure light of sweetness and happiness. In the sublime light of the Saints of God.

It is certain that this new victory was registered as the most solemn and most momentous of his spiritual life. — It was his definite conversion. — Francis affirmed this when near his death — recalling with particular pleasure that grand day of which he has left an imperishable memory, to be an inheritance to the future generations of his friars. He wrote in his « Testament ». — « I being in sin almost insupportable saw the lepers; the Lord took me amongst them and I exercised charity, and that in me which had been bitter for these was changed into sweetness of soul and body and a little later I abandoned the world ».

From this on, his life would be that of a worker and of an apostle — and forgetting the past — full of hope in the face of the future from which would be unravelled a marvellous programme of Peace and Blessing — « Pax et Bonum ».

### III. - **Strifes and Triumphs** (1207-1208).

The great hour of action was approaching the new convert. On the picturesque slope of the Assisian Hill, amidst the green of the vineyards and the silver tinted olives stands the poor little church of S. Damian. One day in 1206

when Francis already weary with the world, was passing by this little neglected church, moved by some internal impulse, he entered and knelt before an altar over which hung a large Byzantine Crucifix of calm expression and inexpressible sweetness. Impressed by the desolate squalor in which the little church was left, in the solemn silence of the hour he heard from the very lips of the Crucifix, this command: « Francis, go and repair my church, which as you see is falling ». Now the future seemed clear to him. Leaving the little church he consigned all the money he had to the poor priest in charge that he should always have a lamp burning before the miraculous Crucifix, then with a heart bursting with joy he ran to his father's store. Selecting some of the most precious stuffs and mounting his horse he set out for the market-town of Foligno. A few days later he returned with a considerable sum — he had not only sold the goods but also the horse — and presented the money to the aged priest to restore the church. The poor old man was altogether surprised by the unexpected change of the former « Flower of Youth », and being suspicious and fearing the wrath of the avaricious Pietro Bernardone he energetically refused the offering. Francis seeing the inutility of his persistence — threw the money into a little window of the church, at the same time imploring the priest with warm and persuasive words to at least give him refuge near the little church of such grand and sweet memories. He was heard, and from that day the son of Bernardone went forth from his family and the world.

The father learning of the prodigality of his

son and not seeing him returning home, ran angrily to S. Damian's. Francis, fearing his father's wrath, hid himself in a grotto near to be church, but in a short time taking courage he left his place of concealment. Thin in face and wretched in dress, Francis took his way to the city which he had so often dazzled with the splendour of his reckless life. Here his appearance was received with sarcastic jokes and smarting words. Most of the citizens took him for a madman and his former friends now despised him and in their scorn pelted him with stones and mud. His father, hearing the noise in the streets and public places and on being informed of the reason, could no longer restrain himself. His eyes inflamed and with foaming mouth, he threw himself like a madman on his son, and with threats and blows dragged him home where he imprisoned him in a small cell.

Shortly afterwards, at the call of business, Bernardone had to absent himself from Assisi. It was then that Pica with the great heart of a mother, being unable to see her firstborn in such an unfortunate position, liberated him to freedom, to the light of the sun, to the pure air and green plain of Assisi, to the designs of God.

*Solemn Renunciation* (1206). On his return, Pietro Bernardone broke out into harsh reproofs against his wife. Infuriated he again went to S. Damian's with great speed, resolving to conduct his son home and exile him from the city. This time Francis was not afraid of the paternal anger, but presented himself intrepidly before his irate father and with respectful but unfaltering firmness declared his plans of renouncing

the world. His father having intimated to him to restore the money he had received for the horse and goods that he had sold at Foligno, Francis, — with wave of his hand indicated the little window where a few days before he had thrown it. The avaricious merchant with a show of eager joy immediately made himself the master of it and then returned to the city, with the firm resolution of seeking the magistrates to compel his son to renounce all rights to his heritage.

Francis on being cited to appear before the magistrates simply said: « As a servant of the Lord I do not fall under your jurisdiction ». The judges, only too eager of having a motive to dispense themselves from such a distressing litigation between father and son, declared their incompetence in the matter.

Bernardone not to be outdone by his son, took the case to the Ecclesiastical Tribunal. To the call of spiritual authority Francis responded that he was ready. On the Piazza of S. Mary's, bishop Guido II exhorted him with warm eloquence to restore to his father what little money he still had left. Francis, his eyes sparkling with joy supreme, exclaimed: « With all my heart I will restore to my father not only what belongs to him, but even the very clothing that covers me ».

In that moment was seen a sublime spectacle: a spectacle which artists have painted in immortal frescoes, poets have sung in heroic verse and orators extolled with triumphal eloquence.

Francis was seen naked covered only with a rough hair-shirt. Laying at the feet of the bishop his clothing with the little remaining money he had, before the surprised spectators he

solemnly declared his firm purpose of renouncing the world. Then turning to his father he addressed him with a voice firm and vibrating with faith: « Until now, Pietro Bernardone, I have called thee father, but now I render to thee all that I have had from thee to say in all truth, « Our father who art in heaven ».

All were moved and weeping except the harsh merchant, who meanwhile gathered together the discarded garments of his son. The bishop was visibly moved, and leaving his seat covered with his own cloak the son of the merchant of Assisi, disinherited and rejected!

Francis was 25 years of age when his mystic nuptials with Lady Poverty were celebrated.

*The Poor man of God* (1206-1207). Francis now had nothing except the mantle with which the bishop had in charity clothed him. Feeling the need of peace and solitude after his late emotions, he returned to S. Damian's, but soon sought the woods and mountains — far away from his childhood joys and the city of his youth — alone with the record of his past and its memories. His heart beating with joy as if to celebrate the conquest of his own liberty, walking gleefully and singing in French, he met some robbers attracted by his voice. Falling upon him they asked him who he was. « I am the herald of the great king, « he replied, what does it matter to you? » At this reply which revealed a brave and resolute spirit, they roughly beat him and threw him into a ditch full of snow, saying in tones of derision: « Stay there O rude herald »; they then fled. Francis shook off the snow that covered him and with a voice more joyful and gay resumed

ST. FRANCIS BEATEN BY THE ROBBERS.

his song. Here he was on the mountainous road of Gubbio, hungry, thirsty and weary, when he arrived at a Benedictine Monastery where he sought hospitality. Soon he was occupied in the most menial offices of the kitchen, but seeing that none of the monks noticed his miserable clothing, insufficient to protect him from the rigors of the winter, he proceeded as far as Gubbio, where one of his childhood friends gave him the habit of a hermit: a rough tunic, a leathern belt a pair of shoes and a staff.

*The Restorer of S. Damian's* (1207). — One day in the year of 1207 on the piazza and in the streets of Assisi was seen a youth pale and thin, but of delicate and noble aspect, singing like a clown. His song being finished he approached the crowd which had gathered round and made

ST. FRANCIS REPAIRS THE CHURCH OF ST. DAMIAN.

his strange request for building stones. He was the « Herald of the great King ». The firstborn of Pietro Bernardone! Many with sarcasm on their lips laughed at him for a fool, others instead, remembering the past were moved to tears and willing gave him stones and lime to restore the poor little church of S. Damian.

In the fervour of the undertaking Francis himself labored and directed the work encouraging the artisans by his song. Meanwhile to those passing by he would call out: « Come and help for in a short time there will be raised up in this place an asylum for poor ladies ».

Five years later (1212) a noble young lady of Assisi. — Clare of the noble family of Count of

ST. FRANCIS HEARS THE GOSPEL OF PERFECTION.

Sassorosso — took up her abode here, and she is known as the mother of the Second Order of S. Francis, generally called « Poor Clares ».

*The Portiuncula. The decisive Moment.* (1297-8). Francis having completed the restoration of the church of S. Damian, turned his attention to other two churches abandoned and falling: S. Peter's of which to-day there is no memory and the Portiuncula, known as S. Mary of the Angels. This lonely chapel, Francis loved with an intense predilection.

It was here one morning while assisting at Holy Mass that he was vividly struck by the words of the Holy Gospel: « Do not wish to have to have gold nor silver nor money in your

purses; nor wallet for your journey, nor two tunics, nor shoes nor staff. » Matt. X. 9-10. These solemn words of Our Lord in sending forth his disciples into the world, repeated by the lips of a poor priest at early dawn, were a revelation to Francis of his future life.

He also would be free from all that which is superfluous, and without earthly care — the new knight errant of Jesus Christ — would go through the whole perverse world without peace to preach with a serene and joyful spirit, the inspired word of concord, of poverty, of love, penance and pardon and the joy of a great human brotherhood.

Leaving the little church, he took off his shoes, threw away his staff and wallet and, as a destable thing — his money. Vested in a grey habit and for his leather belt he substituted a rough cord.

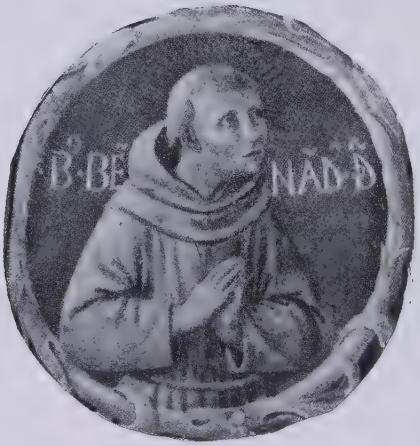
Thus in the third year if his conversion (1208) he consecrated his mystic espousals with the highest poverty of Christ.

## IV. - **The Penitents of Assisi** (1208-1209).

Thus vested with the cinture of humility — the halter — Francis left the valley and ascended the hill of Assisi, and in the church of S. George where he had received his early education, commenced to announce the Gospel of Penance and Peace.

His words were simple and spontaneous like an irresistable call, penetrated into the depths of the hearts of his hearers, arousing their emotions and admiration. As yet he had not procured many imitators or disciples. These were to fol-

low soon. Bernardo Quintavalle, one of the richest and most respected citizens of Assisi moved by the constancy of the young penitent, resolved to be




BERNARD OF QUINTAVALLE.

the first to follow him. He had known Francis for some years and wished to observe his change of life — from a thoughtless youth, a cavalier in search of glory, from a fastidious leader of a pleasure-loving troop to a mendicant, ridiculed and despised.

Bernardo, before following in the paths of poverty and penance, wished to prove with an ingenious plan the firmness and sincerity of the proposer. He invited Francis to sup and stay with him, and according to the custom of the times prepared another bed for Francis in his

own room. At the hour of repose both sought their beds.

Francis immediately feigned profound sleep, Bernardo imitating him. Soon after midnight, Francis arose and throwing himself on his knees fervently commenced to pray and continued until daybreak. The vocation of Bernardo was determined.

On the following Peter Cattani of Assisi, a famous canonist, having meditated on the heroism of the former « Flower of Youth » took the same resolution as his illustrious citizen Bernardo.

Thence to understand the designs of heaven, the Poor Man of God accompanied by these two sought the little church of S. Nicolas, and there kneeling before the altar he opened the Missal. In the silence of the little deserted temple, there resounded from his lips the austere and solemn words of the Gospel: « If thou will be perfect go, sell all thou hast and give to the poor. » Matt, X. 21. Then opening the book again Francis read: « Take nothing for your journey, neither staff nor wallet, nor bread, neither have two tunics ». Luke IX. 3.

Then turning to his companions he exclaimed with the authority of a master: « Behold the tenor of our life, here is our rule and of those who wish to follow us », and with the force of a command he concluded. « Go and do that which you have now heard ». Joyfully and gladly the two new disciples went, they sold their patrimony and distributed the proceeds amongst the poor and immediately returned to S. Francis. Naturally this generosity of Bernardo Quintavalle and Peter Cattani became the talk of the town and one

Egidio inflamed by the story of Francis and his companions, seven days later entered into the new Brotherhood « The Penitents of Assisi ».

*The First Mission* (1208). There were now

BROTHER EGIDIO.

three disciples and immediately the Poor Man of God wished to send them through the world to preach by the potential means of example: peace, penace, happiness and holiness —.

Francis accompanied by Egidio sought the Province of Ancona, Bernardo and Peter going to other regions. Very moving was this first Franciscan Apostleship. Everywhere Francis sang the praises of God in French and with simple words vibrating with faith he exhorted the people to live in concord, in penance and in the hope of pardon. His sermon ended he

was succeeded by Egidio, who with simple lovableness just added: « Listen to him for what he says is right ».

Lively and profound was the impression demonstrated by the people in these new penitents. Various were the comments: some saying that they were mad, others judged differently of these wandering monks, affiming that their life was hopeless. Meanwhile the women and children fearing their appearance to be a sign of evil, fled in fear.

Evangelizing the Province of Ancona, Francis and his companion returned to Assisi where they found Bernardo and Peter. Here a few days later, three more Assisians: Sabatino, Morico and Giovanni afterwards called Capella, came to them, begging to be admitted into the new Fraternity.

Many were the comments passed on the new institution by the citizens of Assisi, for never had it be seen before: not only young men in the flower of their youth, but also the talented and rich embracing as a law supreme, a poverty so strict and absolute.

Even the bishop himself one day said to Francis « Your life, it appears to me, is too hard, not possessing anything ». To which The Saint replied: « But no my Lord, if we had possessions we would need arms to defend them, but as these lead to many lamentable quarrels in our days, we wish to possess nothing ».

*The Second Apostolic Mission* (1208). The companions having arrived to the number of six, Francis thought of undertaking a more solemn mission.

Gathering his beloved disciples around him

in a moment of felicity and in the tone of a seer, he announced their high destiny, saying: « Cour-

BROTHER SILVESTER.

age my brothers and rejoice! be not dismayed at your little number, neither at mine nor your simplicity . . . . . I have seen a vast multitude coming to ask for the habit and our rule of life. Already the noise of their steps resound in my ears. The streets are crowded. Here come the French, the Spanish hasten, already the English run, the Germans are joining and the whole world is moved ». At these words the six poverelli went forth once more from the silence of their asylum, and like angels of peace dispersed themselves in the midst of the fiery battle of

hatred and covetousness. Meanwhile Philip the Long, a Perugian and Silvester, a priest of Assisi joined themselves to the little band.

*The Third Apostolic Mission* (1206-1208). To take through the world burnt by the wrath of ferocious factions the kindling word of love, to renew the sublime spectacle of Evangelical Poverty, considered as a great evil and injustice, was the high programme and strong idea of Francis of Assisi. Therefore not one of the eight poor men like himself marvelled at being sent to announce to the world « Pax et Bonum » Peace and Blessing.

They returned to their squalid little hut of Rivotorto where Francis having given a discourse upon the despising of earthly things, concluded with this beautiful command: « Go ye two by two and announce penance and peace. Be patient in adversity, indefatigable in labor, modest in words, humble in deportment, grave in manners, acknowledging benefits. To those who question you respond with humility and bless those who persecute you ».

Bending their heads as a sign of obedience — these knight-errants of peace and blessing — these generous men went forth from the Seraphic City.

Dressed in rough grey jerkins, the head shaved and feet bare, they attracted universal attention. Many looked upon them as savages, others listened to them willingly, but most of their hearers derided them as fools or detained them as swindlers. To the questions of what country they came from and to what order they belonged they simply replied: « We are Penitents of As-

sisi ». At times not finding the people hospitable, they passed the nights in the open, sleeping under the church porch and even in the hospitals of the lepers.

Meanwhile Francis had returned to Rivotorto with a new brother. — Angelo Tancredi. The alloted time having passed, the other eight returned almost contemporaneously to the Umbrian plain, exulting with joy in the sweet fraternity of three new brothers: — Giovanni di S. Constanzo, Barbaro and Bernardo Viridante. So the first disciples of the Poverello of Assisi attained to the number of twelve, just as twelve were the first heroic men to follow the Divine Master.

These twelve men were the beginning of the first Franciscan Generation.

## V. - **The Order of Minors** (1208-1209).

Francis was scarcely esteemed in the narrow confines of Umbria, when with his twelve disciples simple and fearful, he directed his steps towards Rome to request the Pope's approval of the simple rule he himself had dictated expressing his programme of the Evangelical Life. His mind was exceedingly preoccupied with the scope of his journey. He was continually thinking through whom he should present his rule, although in his dreams he seemed to see the Vicar of Christ in the act of granting him his desire.

Arriving in Rome the penitents of Assisi were greatly surprised to find Bishop Guido II there, who, on learning the motive of their coming, immediately offered them his good services and recommended their cause to Cardinal Giovanni

Colonna. The Cardinal already having been informed by the bishop of Assisi concerning the life of these new penitents, very prudently wished to submit them to a minute investigation for

ST. FRANCIS.

HONORIUS III.

some days, at the same time advising them to enter into an order already existing and to choose the eremitical life. But the Poverello of God, without loss of courage, insisted with marvellous constancy in his proposition to follow the poor and austere life of the twelve of the Divine Nazarene.

Such firmness in a poor unknown, without adherents, strongly impressed the Cardinal, and after a few days had passed, he announced to the Pope that he had found a most perfect man, who wished to live according to the Gospel, and in all things to observe the perfection of the apostles. Shortly after, Francis and his companions were admitted into the presence of His Holiness. At this time the Papal Chair was occupied by the still young Pope, Innocent III, a man of

extraordinary energy and resolution. He listened to the request of these poor unknown men of Umbria who solicited permission to preach to the simple, to beg a crust of bread and to spread the Gospel of Peace and Penance throughout the spiritual empire of the world. Recognizing the difficulty of their life, which he regarded as impossible, he dismissed them.

Francis was sore perplexed but again sought the Pope and related to him the following parable: « A beautiful young woman but extremely poor lived in a desert. A powerful king met her and in a short time led her to the altar. Many beautiful children were the outcome of this marriage and were carefully tendered by the mother. One day she said to them: » My dear children do not blush because you are born in poverty but remember that you are the sons of a great king. Go to him therefore and he will receive jou with joy when he knows of your birth. The children then set out for the court of the king, who struck by their great beauty asked them from whence they came and whose children they were ». « We are the sons, » they replied, « of the poor woman who lives in the desert ». With great joy the king strained them to his breast exclaiming: « You are my children: have no fear, for I who nourish many who serve me — how much greater care should I have for you who are my dearest children ? »

Then with all the force of his soul Francis concluded: « I am that poor woman whom the Lord has made beautiful and from whom he has been pleased to generate many children. The king — my spouse — has assured me that he will

provide for all those who are born of me». Both innocent and the Cardinals admired the ingenuity of Francis, yet they still considered this absolute renunciation impossible. Then spoke Cardinal Colonna who said:

«If we regard as too difficult the things sought for by this mendicant, we must take care not to contradict the Gospel of Christ». These words struck the Pope with great force, who reminded himself of a dream that he had had the previous night: He had seen a poor man supporting the falling Basilica of the Lateran and he now recognized in the humble and despised Francis the very man of his dream. But judging the time inopportune to grant a full and solemn approval of the rule of S. Francis, he simply approved of it orally reserving to himself to concede greater privileges in the future.

Thus the Order of Friars Minors was canonically established on the 23rd. of April, 1209.

## VI. - **Propagation.** (1209-1212).

Francis returned to Rivotorto in the plain of Assisi near the hospital of the lepers. Here everything was wanting to the brothers. Very often not having a crumb of bread, they contented themselves with a few turnips begged here and there in the country. Yet, participating in the holy enthusiasm of their founder, they were never disturbed by those troubles which would come later, never forgetting their mission to announce without artificial oratory, penance and peace.

We do not know when Francis left the

habitation of Rivotorto, only the strange occasion of his leaving it is to be noted. One day the Friars heard a voice calling outside their hut: « Enter here where we will find everything well ». Suddenly an ass entered followed by its owner. The Poverello of Assisi fully understood that the man wished him to abandon the place.

It was then that the Benedictines of Subasio gave him the little deserted Chapel of the Portiuncula, around which the Penitents of Assisi built their little huts like a crown of nests around the small hermitage. Portiuncula now became like a flaming star on the horizon, like the brightness of a radiant morn after a dark and tragic night. Clerics and laymen, monks and the learned, nobles and peasants, the powerful and the lowly, yea, All! conquerors, vanquished, masters and subjects crowded round the Poor Man of Assisi. Meanwhile the number of his disciples increased. To the laborers of the first hour now were joined other workers. Amongst these were: — The lovable Friar Leo, the inseparable companion of S. Francis: — The noble and energetic Rufino — Fra. Juniper, « The Jester of Christ » and the eloquent and generous Masseo.

This was the second Franciscan Generation which grew up at the side of the first — Bernardo Quintavalle, Pietro Catani, Egidio, Silvester and the noble cavalier of Rieti, Angelo Tancredi.

Celano the earliest biographer of S. Francis relates the life of these Friars in words almost impossible of translation.

« Of the name Friars Minors, in their deportment, their words and their works. In the evening their work being done, they return home and

there all will be united. When in the course of the day they meet outside, they salute with pure embraces and with the kiss of peace with sweet words and affable smiles, with a joyful heart. Not possessing no fear of loosing, seeking nothing to gain; content with one tunic girded with a rough cord. Expecting the morning without thought.

Flying from every worldly desire and abhorring money as they would a venomous serpent; walking barefoot, reverent in approaching priests and asking their blessing. Meanwhile taking a fraternal part in the joys and sorrows of their hosts ».

Amongst them contests, hatreds, differences, rancours are not known; but always peace, always concord, singing joyfully and rendering favours ».

These were the personages of the « Fioretti » (Little Flowers) who lived in the hearts of the people. The simple men who brought peace to the cities, who conversed with the birds and tamed the wolf of the forest.

Rich and poor, learned and ignorant could become the disciples of S. Francis not excluding those gone astray, brigands and assassins, in fact all those whom society drove out of herself: « For those who appeared to-day to be the sons of perdition one day would become the sons of rightousness ».

It was enough for those wishing to enter the Order to say to S. Francis that they wished to follow the Evangelical life with him, and as a sign of their goodwill to renounce all they had and distribute everything to the poor. For those who had nothing sufficient was their goodwill. On

this point he was inexorable. With the wrath of Christ against the desecrators of the Temple, he drove forth those who in the division of their substance, preferred their friends to the poor.

Despoiled of everything, the new brothers received the habit and commenced their novitiate, which consisted in visiting the miserable — the poor of Christ — and the lepers.

Francis was full of the ardour of the Knights of Chivalry, often repeating: « My Knights of the Round Table are those who fly into silence and solitude ». Above all he endeavoured to implant in the hearts of his disciples a strong attachment towards poverty — the supreme ideal and perpetual sigh of his life — which like a base of granite should be the foundation of the Order. According to Thomas of Celano, Francis desired that all should live with him as if in exile, for this exacted a poverty absolute and universal. Poverty in dress and in utensils, poverty in chattels and books, poverty in their asylums and convents which were never to be retained as the property of the Friars.

With all the energy of his soul he taught a detestation of money, there remaining two modes of subsistence — labor and charity; — but above all by labor, charity should be the exception. The brothers sould earn their bread by the sweat of their brows.

But while exacting the highest poverty, the Friars should be joyful and serene, mirthful and rejoicing. Their joy and gladness should be frank and real like that of their founder. There were moments when his harmonious soul broke forth in song, then in a low and delicate voice he would

commence to sing in French the melodies he felt in his heart, accompaning his song with two pieces of wood to resemble a viol. He did not wish to see his companions low-spirited and melancholy. They should be as merry as a clown and content like the skylark in the serene blue of the heavens. « These are the precepts », we can exclaim with the first biographer of S. Francis, « With which he formed his first children ».

With this generation of apostles, the Poverello of Assisi was able to undertake his great labor of love. He with Bro. Silvester took the way to Tuscany, enlisting at Perugia Bro. Umile, and a little later at Cortona Bro. Elia, who afterwards became famous both in the religious and civil life of the XIII Century. Leaving Cortona, Francis passed the season of Lent on a small island in Lake Trasimeno near to Arezzo. Entering this city, he found it torn by factions, but his earnest words of peace were sufficient to drive away the evil spirits who caused the trouble. Here he invested with the cord of S. Francis the nobleman, Benedict Sinigardi.

At Florence he received into the Order John Bonelli and the famous jurist John Parenti, who became a little later the first General of the Order after the death of its founder.

From Florence, Francis passed to Pisa, where two illustrious citizens — Agnello and Albert sought the Habit of Penance.

Traversing the valley of Elsa, he arrived at Sarteano, where, with some of his companions he spent a good part of the winter. His little hut of interwoven branches resembled more the lair of the fox than the habitation of a man. Yet

the place was very pleasing to him, not only because of its woods and solitude, but because also from here he could see the horizon of his beloved Assisi. Finally he returned to Assisi. Meanwhile the other disciples were occupied in the same propaganda elsewhere.

Bernardo Quintivalle established the Order of Friars Minors in Bologna, where for some days the children covered him with dust and mud, pulling him here and there by his tunic. One day Nicolò Pepoli, one of the noblest of the citizens, saw the Umbrian Friar impassible and serene before his tormentors. Being struck with admiration, he made his way through the noisy crowd and demanded his name. The Friar humbly replied: « Bernardo Quintavalle of Assisi » and exposed the Rule of S. Francis written two years before. Niccolò quickly read it, and seeing there the reason of Bernardo's gentle behaviour, invited him to his house and was delighted to present him with a piece of land to erect a convent. This was the first Franciscan Convent founded outside the confines of Umbria.

## VII. - S. Clare (1212).

In the life of the Poor Man of God was a woman that shone like a luminous star of the heavens - Bright and pure. — Born in Assisi in the year 1194 of the noble Favorino Scifi, Count of Sassorosso and of Ortolana Fiumi of Sterpeto, was the girl named Clare — a name of purity and of light. —

On day she heard S. Francis preaching on the Piazza of Assisi. The fame that preceded

ST. FRANCIS RECEIVES ST. CLARE INTO THE ORDER.

him, the severe life of penance to which he was bound and the marvels that were related of him, attracted very soon the heart and mind of the aristorcratic young maiden of the noble family of the Scifi, who desired to approach her holy citizen, so much the more, because she knew that he numbered amongst his companions one of her relatives, Fra. Rufino. The Poverello soon understood that the noble soul wished to turn to him, and with eloquent efficacy exhorted her to despise the vanities of this world for the rigorous and high ideals of Divine Love.

Some time having elapsed, Clare decided to abandon for ever the splendour of the paternal castle to seek Lady Poverty in peace, in work and

in franciscan joy. On the night following Easter day 1212, the rich heiress of the Counts of Sassorosso accompanied by her cousin — Buona Guelfucci — in the dark shades of the olives, fugitively took the path leading to the Portiuncula. With flaming torches the friars hastened to meet the virgin sister, and to the joyful singing of hymns lead her into the little squalid church, where, under the scissors of S. Francis, she was shorn of her beautiful hair. Thus Clare became the tender plant of S. Francis. The flower most pure and delicate of Franciscan Life.

For some time S. Francis confided this first-born of the Second Order to the Benedictine Nuns of S. Paul, at Bastia in the plain of Assisi. A little later he entrusted her to the Sisters of S. Angelo in Panso on the western slope of Mt. Subasio.

Naturally the flight of Clare could not remain long unknown, and Favorino was not long in finding her and soon presented himself at the convent to induce his child to return home. But neither his prayers nor his kind words availed with Clare; even his promises and threats were futile. But who can imagine the anger of the father, when a little later, Agnes, that pure lily of fourteen followed her elder sister. Again the father sough the convent, determined this time not to be thwarted in his design to compel her to return home. Again his prayers were useless, and when physical force was applied, Agnes could not be removed from the altar of the chapel where she had taken refuge.

The Convent of S. Angelo could only be a provisory asylum for the two sisters, as they did

not belong to the Order of S. Benedict to which the nuns of S. Angelo pertained. S. Francis therefore, was obliged to seek a home for the two sisters. In his perplexity the Poor Man of God had recourse to Guido, the bishop of Assisi, begging of him to grant the little hermitage of S. Damian, which previously he had predicted would become a retreat for poor ladies, as a refuge for the two sisters.

Guido benevolently heard the prayer of S. Francis. Shortly afterwards, Clare and Agnes, clothed in the grey habit of poverty and their heads covered with veils, entered into the new asylum of silence and peace. Hence S. Damian's has the glory of being the cradle of the Second Order of S. Francis. Soon others — daughters of the people besides rich and illustrious young ladies, whom the world would have crowned as queens of grace and beauty — hastened to present themselves at the poor cloister of the daughters of the powerful family of the Scifi.

It was then that S. Francis saw the necessity of giving a short rule to the community of S. Damian's. The ideal of absolute evangelical renunciation was adopted, with the promise that Francis and his brethren would always have a special care for them in their necessities. The conditions of their rule were the same as those of the brothers of Portiuncula. The sisters must dispose of their goods to the poor; the convent itself could possess nothing and their means of subsistence should be the same as those of the Friars: labor and charity.

Clare, faithful to the spirit of the Poverello of Assisi, wrote: « The sisters shall appropriate

nothing, neither house nor convent nor anything whatsoever, but go through the world as pilgrims and the needy ».

Under these words of sacrifice Innocent IV — two days before Clare went to meet her Eternal Spouse — solemnly placed the seal of his approval.

Even Cardinal Ugolino, who became Gregory IX, in the unhappy days that had overtaken Italy, could not induce her acceptance of a small piece of land to assure a competence for the upkeep of the Monastery. Clare replying humbly to the Pope: « Take from me my sins, but not my vow of being and ever remaining poor ». On the 17th of September she obtained from the same Pope the approval of her rule sanctioned by Innocent III.

For her loyalty to Holy Poverty she merited the admiration of Innocent III, Gregory IX and Innocent IV as « The Ornament of the Valley of Spoleto and the Princess of the Poor ».

### (VIII). - **Foreign Missions.** (1212-1216).

A cloud overshadowed the azure sky of the Franciscan Life at the Portiuncula. The Friars were troubled with doubts whether it would not be better to retire into solitude and follow the contemplative life. Francis himself was assailed by the same doubts. He longed for uninterrupted meditation with God who was his all in all. He was not sure that he was called to the Evangelical ministry. In his anxiety, he sent Fra. Masseo to S. Clare and Fra. Silvester, asking them that by their prayers they should seek

CHAPEL OF S. MARTIN. S. FRANCIS.
(Simone Martini).

from heaven the path he ought to follow. His faithful disciple returned with the reply, that he should go out into the world and preach the Gospel of Jesus Christ.

At this reply Francis, with two companions, immediately set out to fulfill the command.

The Life of the Franciscan was to be a true example of the life of the Divine Master — contemplative and active — This is the specific character of the Franciscan Friar.

Francis now left Assisi with a vaster project than in his former missions. It was the time of the Crusades. While the Cavaliers of the Cross were preparing to redeem the Holy Land, he would be the cavalier of a new crusade — with the arms of peace and love he would redeem from the bondage of infidelity the followers of Mohammed. Coming to Rome to lay his project before the Pope, he gained the faithful and devoted friendship of the rich and noble Roman matron Jcoba dei Settesole. She was ever his great friend and benefactress, even assisting him in his last agony. At a ripe old age she died in Assisi and was buried near to the Tomb of S. Francis. A simple epitaph marks her last resting-place: « Hic requiescit Iacoba sancta noblisque Romana » : — Here rests Jacoba a holy and noble Roman.

About this time Francis having nominated as his vicar Peter Cattani, departed for the East, 1212. His ship being battered by a fierce tempest on the coast of Dalmatia, he was compelled to return to Italy where he recommenced his missionary work. During his journey across the Marches, he gained for Christ one of the most

remarkable men of that age, William Divini da Lisciano near Ascoli-Piceno, who had been crowned by Emperor Frederick II as « King of poets and verses ». William heard S. Francis preach at Sanseverino and it appeared to him that the man of Assisi spoke to him and him alone. At the end of the sermon there was seen a magnificant sight in its very simplicity — the « King of verses » lay at the feet of the Holy Man of Assisi cryingt out « Take me away from men ». The following day William Divini was vested in the grey habit of the Minors under the symbolic name of Fra. Pacifico insomuch that he had passed from the magnificence of courtly life to the solitude of a Franciscan cell.

About this time, Francis in his missionary journeys found himself near to Montefeltro. Hearing festive music issuing from the feudal castle of that region — now called S. Leo — he desired to go up there to take part in the festival celebrated by a number of barons and nobles. Having been granted permission to speak he took for his text the Italian couplet: —

« Tanto è il ben che in cielo aspetto
che ogni pena me è diletto ».

«So great is the beauty. I see in heaven
That every pain is to me a delight ».

The company was extremely moved by his discourse but especially a certain knight — Orlando Cattani dei Conti di Chiusi. He took Francis apart and after a long conversation said to the Saint: « I have a solitary mountain in Tuscany called La Verna, a place very opportune for those who wish to live away from the unrest

CHAPEL OF S. MARTIN. S CLARE.
(Simone Martini).

of the world, if it is pleasing to thee I will give it to thee and thy brothers ». Very willingly Francis accepted the generous offer and promised to send two of his brethren to visit the mountain. In a short time two friars escorted by retainers of the Count took possession of the mountain in the name of S. Francis, which would remain famous and immortal like the Holy Mountain of the Scriptures — as his Thabor and his Calvary.

Francis, still burning with the desire to go amongst the infidels had no time to visit the mountain given to him by Orlando Cattani, and not being able to go to Syria, he determined to take another remote way of the Mediterranean that led to Marocco. Passing through the north of Italy with Bernardo Quintavalle, Francis arrived in Spain where he was seized with a serious illness, compelling his return to Umbria, where he received into the Order many learned and noble men, amongst whom was Thomas of Celano, his earliest biographer and the inspired cantor of the XIII Century.

Francis as a founder of a religious Order attended the Lateran Council 1215 where he met S. Dominic the founder of the Order of Preachers, generally known as Dominicans or Friars Preachers. Between these two sprang up an eternal friendship immortalized in the verses of Dante and the bright creations of Della Robbia.

One of the chief cares of this council was the preparation of the Crusade that should embark on the fleets of Pisa and Genova, but as these two powerful Republics were at war with each

other, and unmindful of the Papal Legates sent to pacify them, the Pope himself determined to attemp a reconcilation.

On the 16th. of May, His Holiness left Rome with many Cardinals, but failing in health he was obliged to remain in Perugia. On this journey the Pope was accompanied by one of his nephews, Cardinal Ugolino who afterwards became Gegory the IX. He had met Francis at the Papal Court in 1209 in the presence of Innocent III, and very often he had heard of the Franciscan Family. Having a passion for all that referred to Monachism, he profited by his nearness to Assisi to judge of the Order of Minors with his own eyes. His impressions were even greater than his expectations. Ugolino returned to Perugia and reported to the Pope what he had seen and observed on his visit to the Portiuncula. This was the last report that the Pope heard concerning the Franciscan Family, for on the 16th of July he died at Perugia.

It is said that S. Francis arrived in Perugia the day of the Pope's death.

After two days of conclave, Cardinal Cencio Savelli was elected to the Chair of S. Peter with the name of Honorius III. This Pope greatly admired the work of the Franciscans, remarking of them: « They do not occupy themselves with temporal affairs, but live according to the rule of the primitive church. During the day they are employed in the cities and villages and at night return to their hermitages. Meanwhile the sisters live together in hospitals near the cities. They possess nothing but live by the labor of their hands ».

*The Indulgence of Portiuncula* (1216). After the election of Pope Honorius III. Francis returned to S. Mary of the Angels (Portiuncula).

One morning Francis called Brother Masseo to accompany him to Perugia to request from the Pope a special favour.

One night Francis was praying with great fervour in the little chapel of the Portiuncula for the conversion of sinners, deploring the miserable state of those under the dominion of the Evil One. In his prayer he asked Our Lord to deliver them from their bondage. Christ not only heard his prayer but appeared to him, accompanied by Our Lady and a court of angels. Our Saviour speaking to him said: « Thou and thy brothers have done much for the salvation of souls, therefore demand what thou desirest for their salvation and the glory of my name ». « O Lord » replied the saint, « I am a miserable sinner, but thou hast invited me to ask a favour. Therefore I will ask that thou will grant a full remission of all punishment due to their sins, to all who, being truly penitent and having confessed their sins to a priest, visit this church. Francis was told that his request was granted, but that he should go and present his petition to the Pope who was then in Perugia. Accordingly next morning at early dawn, accompanied by Brother Masseo, he set out for that city. Postrate at the feet of Honorius he said: « Most Holy Father, of late I have restored a little church in the plain of Assisi and I humbly supplicate you to graciously grant on the day of its anniversary, an indulgence without any offering ». The Pope remained surprised at the

unusual request, he then asked: « And for how many years doest thou seek this indulgence? ». Francis replied: « Holy Father give me not years but souls », and the Lord Pope asked: « How meanest thou by souls? ». Then replied S. Francis: « Holy Father, if it pleases you, I would fain ask that all who come into that little church, contrite and confessed and duly absolved by a priest, shall be freed from all punishment and blame due to their sins, in heaven and on earth, from the day of their baptism unto the day and hour of their entrance into the church aforsaid ».

« It is not the custom of the Roman Curia to grant such an indulgence » objected the Pope. Francis replied: « I seek this not on my own behalf, but on behalf of him who sent me, Our Lord Jesus Christ ». Finally the Pope closed the conversation with the solemn words: « I grant thee what thou has sought of me ». Some of the Cardinals, when they heard this concession, immediately warned him saying: « Take heed your Holiness, seeing if you grant such an indulgence to this poor friar, those of the Crusades and of the two Basilicas, S. Peter's and S. Paul's, will lose their value ». The Lord Pope made answer: « We have given and granted this to him, nor can we nor ought we to annul what we have done ». Calling S. Francis he continued: « From this moment we grant to everyone on entering the said church, being truly contrite and confessed, absolution from all blame due to their sins. And we will that this be valid each year for ever, yet for one day only, to wit, from the

first verspers, through the night until the vespers of the following day ».

Francis with bowed head was leaving the palace, when the aged Pontiff called after him: « Whither O simpleton, art thou going without any proof of my attestation ? ». « For me, sufficient is your august word » replied S. Francis. We can imagine it was a joyful return to Assisi. On the 2nd. of August, at the invitation of S. Francis, all the bishops of Umbria arrived at the Portiuncula to celebrate its solemn consecration. The imposing rite being concluded, Francis in a transport of joy published the famous indulgence, which the people of Umbria call « The Pardon of Assisi ».

*Organization of the Order* (1217-1219). The Order of Friars Minors had not yet any real and proper organization. For men free of every worldly care, happy in their love of poverty, joyful in their wanderings to announce peace and blessing, many rules were not necessary. To them was sufficient — the living voice and example of their master.

But this life could not always continue the same, for every day the number of Friars increased, and organization was needed. It was at this time that Cardinal Ugolino offered his protection to the Order. Francis accepted the offer with gratitude and invited the Cardinal to be present at the chapter of Pentecost, May 14. 1217.

This chapter is remarkable for several important measures which were introduced, especially the institution of Minister Provincials and the organizing of missions outside Italy. Spain, Portugal and Germany were the first

countries into which the Order penetrated. For himself, Francis selected France, and with several Friars set out for there.

At Florence he encounted Cardinal Ugolino, who persuaded Francis to return to Assisi, representing that certain prelates were opposed to his work and might cause difficulties for him at the Papal Court, but that he himself and other Cardinals who loved the Order, wished to protect and help him. Francis followed the Cardinal's advice and sent as his representative to France Bro Pacifico, known as the « King of Poets » before his reception into the Order.

The Friars with Fra. Pacifico, on being asked if they were Albegensians — a sect of heretics — and not understanding the question, answered in the affirmative and they were treated as heretics. Those under Fra Bernardo, who went to Spain, suffered great persecution for the same reason.

In Germany they were still worse treated, ignorant of the language, they had learned one word « Ja » — yes — which was their answer to every question. On day on being asked if they were heretics they give the usual answer of « Ja ». They were then imprisoned, beaten and subjected to most violent treatmant. These accounts saddened the heart of S. Francis, who saw that someone was necessary to look after the interests of the Order and protect the Friars. As in former difficulties he had recourse to his great friend Cardinal Ugolino, who introduced him into the presence of the Pope. On this occasion, Francis preached with such fervour that the whole college of Cardinals expressed the

ST. FRANCIS BEATEN BY THE SARACENS.

wish that they could retain a Friar as their preacher. Francis then requested the Pope to grant his request and, that His Holiness, would deign to nominate the Bishop of Ostia, Cardinal Ugolino as the Protector of the Order, for as the Saint said: « That my brothers, — saving your supreme authority — may freely have recourse to him in every necessity ». The Holy Father granted his request, and thus S. Francis now had his powerful friend Cardinal Ugolino to assist and advise him in the affairs of the Order.

## IX. - **The Chapter of Mats** (1219).

We have some idea of the expansion of the Order in such a short time by the number of Friars who assembled at this Chapter. It is said

that about 3,000 Franciscans attended this conference. The Cardinal Protector, Card. Ugolino then in his eightieth year, presented himself clothed in the poor habit of a Franciscan, barefooted like a novice. On an altar erected in the open, he sang the Mass, with S. Francis assisting as the deacon. There being no room for such a large muster of Friars, a number of wattle huts were constructed, and from this circumstance received the name of « Chapter of Mats » or more correctly «The Chapter of Wattle Huts ». S. Dominic was likewise present at this memorable meeting.

Amongst the decisions taken at this Chapter, was that of undertaking the missions outside Italy which had so miserably failed in 1217.

Here again Card. Ugolino proved his friendship towards the Order, causing commendatory letters to be sent to all the regions where the Friars would re-commence their missionary labors. A little later, on the 2d of June, a Papal document was promulgated exhorting all the bishops to receive the Friars benevolently. But no new mission was sent into Germany so vivid were the sufferings and persecutions endured by the Friars there in 1217.

Some Friars instead, were sent into Hungary, but here, the mission was no more successful than the one sent to Germany in 1217.

Fra. Pacifico returned to northern France, Giovanni Bonelli was sent into Province, Aquitana was assigned to Fra. Christopher, Giovanni Parenti set out for Spain, Friars Egidio and Eletto took the road towards Tunis, meanwhile Bernard of the noble family of Leopardi di Calvi,

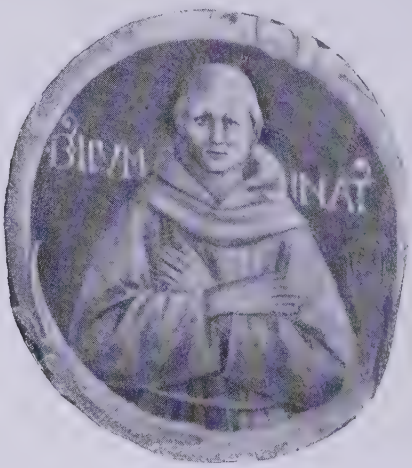
with four companions, endeavoured to put into effect the former plan of S. Francis by moving towards the inhospitable shores of Marocco.

## X. - S. Francis in the Orient (1219-1221).

And the Seraphic Founder? still thirsting for the martyr's crown, believing that the hour of realizing his dream was at hand, he determined to accompany the Seventh Crusade, 1219. Having elected as his vicars, Fra. Matthew of Narni and Fra. Gregory of Naples, Francis with Peter Cattini, Illuminato and other twelve brothers embarked at Ancona for Syria, June 24, 1219. They probably landed at Acre where they separated. Francis accompanied by Fra. Illuminato set off for Damietta where he preached to the undisciplined crusaders, predicting that a great disaster would be the price of ther dissentions. Heedless of his warnings, the Crusaders attacked the city and were utterly defeated Aug. 9. 1219. It was after this defeat that Francis — The Papal Legate hesitating to grant permission — was allowed to proceed to the Moslem Camp.

Francis, notwithstanding the proclamation of the Sultan Melek-el Kamel, offering a large gift of gold for the head of a cristian, joyfully set out with Fra. Illuminato. Meeting two sheep on the way, Francis turned to his companion joyfully remarking « Have good hopes for we have the words of the Gospel: Behold, I send you as sheep in the midst of wolves ». Meeting some Saracens, they were arrested and beaten and then led before the Sultan.

Mekel-el-Kamel received the Saint kindly and, although not converted to christianity, was great-



BROTHER ILLUMINATO.

ly impressed by the Man of God. On being invited by the Sultan to remain some time with him, Francis replied: « If thou and thy people will be converted to Christ, I will willingly abide with thee. But if thou are doubtful whether or not to forsake the law of Mohamed for the faith of Christ, command a great fire to be lighted, and I will go into it with thy priests, that it may be known which faith should be held as the most certain and the most holy ». The Sultan made reply that he was afraid that his priests would be unwilling to expose themselves to the fire or any other manner of torment in defence of their faith. Then said the Holy Man: « If

LAMBS MEET ST. FRANCIS ON HIS WAY TO PREACH.

thou wilt promise me for thyself and thy people, that thou wilt embrace the worship of Christ if I come forth unharmed, I will enter the fire alone ». The Sultan did not dare to accept the challenge, because he feared a sedition of the people. He then asked the prayers of S. Francis, offered him gifts and sent him back to the Christian camp under safe conduct.

Finally Damietta, the stronghold of the Saracens fell into the hands of the christians, Nov. 5th. 1219. The desolate city, full of dead bodies, the rapacity in dividing the spoils of war, the ferocious sacking of the city by the victors, but above all — the scandalous conduct of the Christ-

ian army — caused such a profound horror and shivering nausea to S. Francis, that he resolved to seek the Holy Land.

But the Pilgrimage of. S. Francis to the Holy Land was abruptly interrupted about the end of the year 1220 by a messenger from Italy — he was a simple lay-brother Stephen of Narni — who came to relate to the founder the happenings of the Order during his long absence.

The news of Stephen greatly disturbed S. Francis, especially some new regulations made by his vicar generals, who had introduced a number of rules wholly opposed to the spirit of the Franciscan Life. These vicar-generals having called together the Friars of the Italian Provinces had embodied these regulations. Amongst other points, they had imposed an almost perpetual abstinence from flesh meat. When Francis heard of this rule he was sitting at table with Peter Cattaneo and before them was a dish of meat. Turning to his companion, Francis asked him what he thought of this new regulation. Peter answered: « It is for you to decide ». Then said S. Francis: « Let us take what is before us according to the Holy Gospel ».

Another cause of trouble was through the action of the Provincial of Bologna, who in opposition of the founder, had erected a school in which the Friars were to study law. Francis saw in this an invasion of the secular spirit in opposition to the simple purity of the Gospel. Another difference arose over the action of Brother Philip, who had been appointed Visitor of the Poor Clares, He had applied for privileges for the sisters under his charge. Francis had

always been opposed to the seeking of privileges, even from the Holy See. This seeking of privileges seemed to him to be in opposition to the principle of humility — the corner-stone — of Holy Poverty. There were yet other troubles that required his presence in Italy.

## XI. - **The Rule Defined** (1221).

Francis at once returned to his native land. Passing through Bologna, he ordered the school erected by the Provincial to be pulled down, but on being assured by Cardinal Ugolino that the property was his, Francis was pacified. Going thence direct to the Holy See, he begged that these innovators should be restrained, turning earnestly to the Pope he said: « My Lord . . . I have need of a protector, who will hear in your stead, the affairs of my Order ».

At the request of S. Francis, Cardinal Ugolino was appointed to that office. He immediately revoked the privileges conceded to Fra. Philip and severely censured Giovanni Cappella. By his courage and firmness, Francis overcame this first attemp of deviation from the Franciscan Ideal, yet it made him realize that the Order required a stricter organization, and the religious a more systematic training, hence he accepted without hesitation the « Bull » (Cum Secundum).

This Bull consecrated the vow of poverty, instituted a year's novitiate, as required in other orders, forbade leaving the Order after profession and also the undertaking of missionary labors without the obedience of the superior. Whilst fully realizing the need of e stronger organiza-

ST. FRANCIS WRITES THE RULE.

tion in the Order, yet on account of his infirmities, Francis felt himself no longer equal for the task, and probably in 1220 he appointed Peter Cattaneo as Vicar-general of the Order.

« Henceforth I am as one dead to you » he said to his brethern, « But here is Peter Cattaneo whom you will obey as though it were myself ». Peter died March the 10th. 1221, and Francis after a consultation with Card. Ugolino appointed Fra. Elias as his successor. Owing to his illness, Francis gave the presidency of the chapter of May 1221 to Fra. Elias. This chapter was about terminating when Francis made a sign that he would speak with his vicar-general.

Elias bowed is head in obedience and approached the Saint.

After listening to the commands of his father for some time, Elias turned to the brethren and addressed them in the following words : « The little brother says there is a country some disstance from here called Germany . . . and at one time some of our brothers had been badly received and treated worse in that region, consequently he does not wish to constrain anyone to go there, yet if any of you wish to go to that land, he will willingly give permission ». Ninety Friars immediately rose up in response to this call to face death. Twenty-five of these were chosen under the leardership of Fra. Ceasar of Spira, who in two years conquered the whole of Germany to Franciscan Ideals.

In the same year, Francis assisted by Card. Ugolino organized the Fraternity of Penitents, known afterwards as the Third Order of S. Francis. A rich merchant named Lucchesio of Poggibonzi near Florence, is according to tradition, was the first to be enrolled in this Order. The rule of this confraternity was a powerful factor in the restoration of christian morals and piety. It was the old but consoling doctrine of Jesus Christ — Love of God, Love of our neighbour —. It was the beginning of a deep social reform. Peace was one of its chief objects. The rule forbade its members taking oaths and carring arms, thereby dealing a mortal blow at the abuses of the feudal system. Recourse to lawsuits was forbidden, thus promoting concord in families ; and love for the sick and the outcast was fostered. Envy, greed and pride should be substitut-

ed by love, charity and humility. This lay apostleship thus became the natural complete-ment of the missionary apostleship of the Friars Minors.

In spite of his infirmities, Francis still continued his missionary labors. His presence in Bologna, the flourishing atheneum of 10,000 students made an enormous impression.

The description of an eye-witness is worthy of note: « The 15th. of August 1222, we saw Francis of Assisi and heard him preach in the Piazza del Comune, (Public Square) where all the citizens had gathered. His subject was: « Angels, men and devils ». He preached so eloquently and learnedly, that the most intelligent remained surprised. His dress poor, miserable in person and his face not beautiful, yet his words were so full of fire and penetration that many noble families divided by ancient enmities now became reconcilied.

So great was the enthusiasm that he aroused, that they all flocked round him eager at least of touching the hem of his habit ».

The Year 1223 marks an important event in the life of S. Francis and in the history of the Franciscan Order, for on the 29th. of November, the Rule was solemnly approved and confirmed by Honorius III. This Rule is preserved in the sacristy of the Basilica of S. Francis, in charge of the Friars Minors Conventuals in Assisi.

Shortly after the approbation of the Rule, he retired for a long deserved rest to the home of his great friend Jacoba dei Settesoli, thence he returned to the valley of Rieti, and at Greccio one of the towns of that district, he instituted

the devotion to the Infant Jesus on the following Christmas-day.

For the solemnity of the birth of Christ, Francis had always a special devotion, calling it the « Feasts of Feasts », and his great desire was that all creation should be happy at this Holy Time. The rich should be more generous to the poor, the poor beasts of burden should be given a more abundant feed of hay and corn and grain should be given without stint to all the birds.

Francis confided his plan to a certain noble and honourable knight of Greccio saying to him: « I wish to celebrate that night with thee in this manner: search in thy woods a place — or better a grotto — and prepare in it a manger with a little straw, an ox and an ass, in fact everything required to make the sweet scene of Bethlehem natural ». On that Christmas Eve the woods of Greccio were resplendent with the light of many torches, and all the people accompanied by the friars gathered together to the sounds of hymns and praise, repeated by the echoes of the woods and surrounding mountains.

The Poverello of Assisi, with a sonorous voice full of joy and peace, chanted the Gospel. Then in words of sublime sweetness he preached to the people gathered round concerning the birth of the God-man.

The Saint stood before the manger, full of sighs, overcome with pity, his heart overpouring with a wondrous love, and while the people gazed upon the scene with rapt attention, there appeared in the arms of the Man of God a child of marvellous and divine beauty.

Such was this memorable night, full of love and faith, in which the Saint of Assisi gave life and soul to that moving scene — twelve centuries before — it had been was unfolded in the hills of Judea on a star-light night, while the shepherds were watching their flocks and angels were singing: « Glory to God in the highest and peace on earth to men of good will ».

## XII. - **The Sign of Christ** (1224).

About this time Francis was troubled with spiritual afflictions, very often he was found in the mornings pale and weak from the intense struggles he had undergone during the nights. The former « King of verses », Fra. Pacifico, on one of these occasions endeavoured to console him by relating a vision he had seen: « The heavens seemed opened, and the throne that once had been occupied by Lucifer was now prepared to receive S. Francis ».

Disturbed at times concerning the future of the Order, Francis would sketch the ideal Friar Minor by reproducing the characteristics of his dearest and intimate disciples.

« The perfect Fria Minor » he would say, « Should have the faith, and love of poverty of Bernardo Quintavalle, the simplicity and purity of Leo, the courtesy of Angelo Tancredi, the sense and education of Masseo. The mind should be elevated to celestial things like that of Egidio. He should have the virtuous activity of Rufino, the patience of Juniper, the fortitude of Giovanni and charity of Ruggero ».

At Witsuntide 1223, was held the last General

THE BIRDS SERENADE S. FRANCIS ON MT. ALVERNA.

Chapter at which S. Francis assisted in person. It was this chapter that sent Fra. Agnellus of Pisa with some companions to England. Angellus arrived in England on the 10th of September of the same year. He first went to Canterbury, where he left some of his companions. Thence he proceeded to London, leaving there other Friars, and arrived in Oxford about the end of October. These were the first Franciscan foundations in England. Soon they spread over the whole country, endearing themselves to all, rich and poor, until their suppression under the Tudor Persecutions, when they showed themselves stout defenders of the liberty of the Church even to the shedding of their blood.

Francis now worn by missionary work felt an intense desire for contemplation, and with a few companions retired to the solitudes of Mount Alverna. There amidst the mysterious shades of the woods, amongst the deep caverns and bare rocks, bearing as impressed, a living record of the tremendous drama of Calvary. Here he wished to celebrate the solemnity of the Feast of the Assumption of Our Lady (August 15), and prepare himself by a fast of forty days for the Feast of S. Michael (September 29). It was on this Mount that S. Francis wrote the memorable Blessing for his beloved disciple Fra. Leo which is still preserved in the sacrisry of the Basilica of S. Francis in Assisi. The following is a translation in English from the Latin text which still is discernable: « The Lord bless thee and guard thee, may he show his face to thee and have mercy on thee. May he turn his countenance to thee and give thee Peace. The Lord bless thee, Fra. Leo ».

The feast of the Exaltation of the Holy Cross was approaching (Sept 14). To the Poverello of Assisi, the Cross and the Crucifixion had always been objects of his deepest religious sentiments, from the beginning of his conversion. But on the slopes of Alverna, in his long meditations and in his perusal of the Gospel, which always opened before his eyes at the Passion of the Redeemer, his spiritual union with the Divine Martyr of Golgotha became more intimate and powerful than ever. One morning, unmoved by the brightness of the sun, Francis felt his heart dilated and inflamed. Sighs and groans, the delicate and profound music of his soul broke from

his lips and dissipated themselves in the first breath of the pure morning air. In his sorrowful intoxication of divine love and in the spasms of an immense passionate grief for the Crucified One, he heard a mysterious music of voices intermingled with notes of glory and of inexplicable agony. Then to his vivid and open sight was presented a vision most marvellous and mysterious: — A Seraphim crucified with six wings flaming and resplendent, two of which were raised above the head, two spread in the act of flight, while two veiled the body.

Almost overcome by the might of the Omnipotent, Francis lowered his poor weak eyes and saw in himself a remarkable prodigy — unique in the story of christianity — for in the palms of his thin hands and in the back of his naked feet appeared, round and black, the heads of four nails formed of the very flesh itself; on the reverse side of the hands and feet the points of the nails were long and bent back. His side appeared as pierced by a lance, revealing a large wound from which welled the living blood.

Thus on Mount Alverna, the Poor Man of God was raised up to the admiration of all ages as the truest and most perfect example of Christ Crucified, whilst from his soul flies through the world the ardent strophe of the solemn Franciscan « Te Deum ». Holy, Holy, Holy Lord God, who works marvellous, deeds.

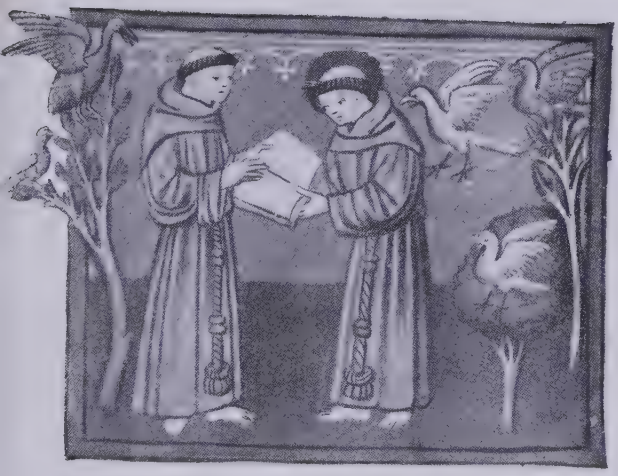
*The Last Two Years* (1224-1226). It was in the Autumn of 1224 that the stigmatized Francis, feeling the end of his days was drawing nigh, bade farewell to the wild solitudes of the barren rock between the Tiber and the Arno,

where Christ had impressed upon him his last seal. Saluting the rocks resplendent in the sun, the flowers, the trees of the forest, the singing birds, the boundless horizon, saluting « Brother Falcon » who came to remind of the hour of prayer, he gave his last salute to the poor little church consecrated to the Virgin. Then with Brothers Leo and Rufino, he took the tortuous path that led to the valley of the Tiber. Before the mountain finally disappeared from his sight, Francis regarding the peak of his Golgatha with a long last look, exclaimed: « Farewell Holy Mount, Farewell Alverna » and thus left forever the mountain which had been at once his Calvary and his Thabor.

The disease of his eyes which Francis had contracted in Egypt grew worse, rendering him almost blind. Both Fra. Elias and Card. Ugolino insisted that he should see a specialist. But Francis only desired to seek a little rest in the solitudes of S. Damian, where he caused a little hut of reeds to be erected near the sanctuary. Here for a time he forgot his sufferings, but the weakness of his eyes so increased that for weeks he was almost totally blind.

One night in his blindness and agony, he invoked the help and assistance of God. A voice from on high — the very voice of God — comforted him with these words: « Rejoice and be glad in thy sufferings, O Brother, for thy name is already written in the book of the elect ».

Next morning arising early Francis said to the Friars sitting round him: « The Lord has promised me the kingdom of heaven, therefore in his honour I wish to compose a praise of the



ST. FRANCIS COMMANDS THE NIGHTINGALES TO CEASE SINGING WHILE HE RECITES THE OFFICE.

creatures who every day serve us and without which we cannot live ».

A few moments later his thoughts found expression in that sublime hymn known as the Praises of the Creatures or the « Canticle of the Sun ».

We give a rough translation of this beautiful improvisation, which has been well said, passes alike all the Saint's imagination and all the boldness of his genius.

## The Canticle of the Sun.

« Most High Omnipotent, Good Lord,
To Thee be praise, honour and every Blessing

To Thee alone do they belong.
No man is fit to speak thy name.

Praise be to Thee my Lord, with all thy creatures,
Especially for Brother Sun
who lightens up the day and brigtness brings.
Beautiful is he radiant and strong;
Of Thee most High he a token gives.

Praise be to Thee my Lord, for Sister Moon and the Stars,
In heaven thou hast formed them
Chaste, precious and fair.

Praise be to my Lord,
For Brother wind and for the air and clouds,
And fair and every kind of weather
By which thou nourishes thy creatures.

Praise be to Thee my Lord, for Sister Water,
For she is very useful;
Humble, chaste and pure.

Praise be to Thee my Lord,
For Brother Fire,
Who illuminates the night,
Fair and merry is he, robust and strong.

Praise be to Thee my Lord, for Mother Earth,
Wh doth sustain and nurture us,
And bringest forth divers fruits
And variated flowers and plants».

There are two other strophes, one of forgiveness and the other on death. We give them at the time and occasion of their composition.

About the end of September 1225 Francis, at the earnest entreaties of Fra. Elias and Card. Ugolino, left the tranquil solitude of S. Damian's and accepted the hospitality of the Bishop of Rieti, but soon requested to be taken to the little

hermitage of Fonte Colombo. Here the oculists of the Papal Court attempted all possible means, even the most painful, to relieve the agony he endured. At one time they subjected his eyes to a most excruciating operation with a red-hot iron, in which God marvellously preserved him from feeling the least pain. But the only use of science was to increase his sufferings.

Francis passed the winter in a hermitage near to Siena. Here with the return of spring he seemed to regain new life. But one night he was seized with hemorrhage of the breast, and his disciples thought the end was near. Regaining his strength a little he asked Bro. Benedict to bring him parchment, pen and ink, and then said, write: « I bless all my brothers in the Order and all those who shall come into it in the course of time. And, as a record of my Blessing, I leave them this Testament: Love always, as I have loved, and love our Lady Poverty and always be obedient to the prelates and priests of the Holy Roman Church ».

Francis was then taken to the hermitage of Celle near to Cortona, but his conditions being now so serious, Elias had him conveyed to Assisi where he was the guest of the bishop.

At that time there existed a quarrel between the bishop and the podestà of the city of Assisi, a reconcilation of which was thought to be impossible.

« What a shame for us servants of God » exclaimed S. Francis, « that no one is found to make peace in my city ». Then from his bed of agony he added the following strophe to the « Canticle of the Sun ».

«Praise be to Thee, my Lord,
Who for love of Thee, forgive,
And infirmities and tribulations endure.
Blessed be those who in peace do live;
By Thee O Lord shall they be crowned».

He then commanded three of the Friars to go out and recite the Canticle of the Sun with

ST. FRANCIS LIBERATES THE HARE.

the addition, and whilst the last note of the sweet praise was losing itself in the clear air, the mayor with tearful eyes, seeking pardon and peace, was seen to throw himself into the arms of the bishop. The summer was drawing to a close, and the condition of the Saint was such as to give no hope of his recovery. A friend of S. Fancis, a doctor of Arezzo, came to visit him.

«How long shall I live?» demanded the Saint of his friend. «My father» replied the doctor, «All will pass as God wills». «I have no fear of death» rejoined S. Francis. «O father», added the doctor, «I do not believe that you will live beyond the first week of October». Francis, then feeling that his last hour was approaching, stretched forth his arms as if calling God and demanded that all the music and poetry most tender be given him to salute Sister Death.

«Come», he cried, «My Sister Death», and then, calling for his two beloved disciples Angelo and Leo, he commanded them to intone the Canticle of the Sun. When they had arrived at the last verse, by a sign of his hand he called for silence and improvised the salute to Sister Death.

«Praise be to my Lord, for Sister death
From which no man escapeth.
Woe to them who dieth in mortal sin!
Blessed be they who walk in thy most Holy Will,
For the second death to them no evil shall bring».

With this last addition in the Autumn of 1226, the Canticle of the sun was completed.

*The Hour Supreme and Glorification.* (1226-1230). Francis now nearly blind and almost reduced to a skeleton, forgot him own pains in his great love for his brethren. He blessed them all present and absent, but in a special manner he blessed his vicar Fra. Elias, extending his arms in the form of a cross over the head of Elias, he exclamed with the holy solemnity of a dying saint: — «Thee my son I bless in all and above all, and as the Almighty has multiplied the number of my children in thy hands, so over thee and

in thee I bless all my sons. I bless thee in as much as I am able and more than I am able, but He will supply all that I am not able. He will remember all thy toils and labors and He will make thee a participator of the rewards reserved for the just. He will grant all the blessings thou desirest and hear thy prayers». Francis wished to die at his beloved Portiuncula. In the last days of September, the Saint lying on a litter carried by Brothers Leo, Angelo, Rufino and Masseo left the bishop's palace and took the path amidst the olives that led to the little Sanctuary. Arriving at the Hospital of the lepers — S. Salvatore — at the foot of the hill, he asked his bearers to place him on the ground facing the city. Slowly rising up he fixed one long lasting look on the city of his birth, then with a thin and trembling hand he signed it with the sign of the Cross, and with a voice full of love and affection thus he blessed it.

«Blessed be thou by God, O Holy City ;
Because by thee many souls shall be saved.
In thy walls many servants of the Most High will abide,
And amongst thy citizens many will be elected for [eternal life.
Peace be to thee»

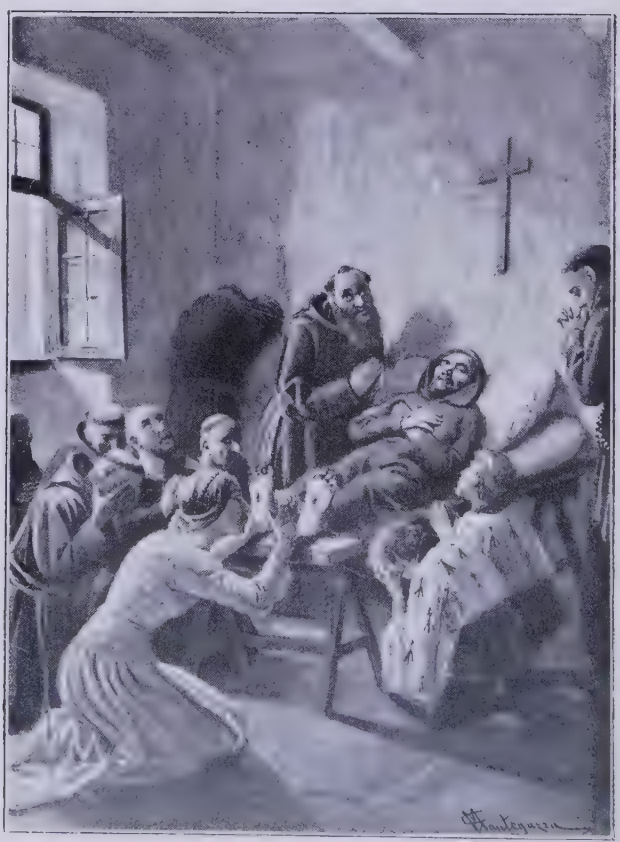
The Friars then continued their journey to the Portiuncula. Francis was now almost at the extremes but his spirit was vigorous and strong. In a few words he reminded the brethren of all the admonitions he had given them during his life. Nor was he unmindful of his poor sisters at S. Damian's; with delicate sentiments he wrote to S. Clare and her community a letter conveying

his last blessing, adding that he would be with them very soon. Neither did he forg et the Noble Roman Lady, Jacoba dei Settesoli — the affectionate mother of the poor of God — and thus he caused to be written to her : « Come O sister if you wish to see me alive. Bring me a piece of course cloth to wrap my body and candles for my burial. I also pray you to bring me some of that food which comforted me when I was sick in Rome. I salute thee ».

But Jacoba had already anticipated the wish of her spiritual father. Accompanied by two of her sons and attended by a large retinue of servants, she had already arrived at S. Mary of the Angels bearing the gifts Francis desired.

*The Passing* (October 3, 1226). On Thursday — Ist of October — the Saint had a touching inspiration. He called the Friars round him and prayed them to divest him of his clothing and place him on the bare ground. Turning to his brothers he earnestly recommended to them his « Lady most Dear » — Sublime Poverty — to which he had consecrated his life for over twenty years. The next day — Friday — Francis, thinking it was Thursday, — the day on which Jesus had celebrated the last supper with his apostles — and being moved, wished to imitate the hour most solemn of the God-Man. Asking his brethren to bring him a little bread, he broke, blessed it and gave it to his disciples. Then, in a voice of supplication and of a victim he intoned the psalm: « Voce mea ad Dominum clamavi; voce mea ad Dominum deprecatus sum ».

He then caused the Passion of Jesus Christ, according to the Gospel of S. John to be read



LADY JACOBA AT THE DEATH OF ST. FRANCIS.

to him, after which Leo and Angelo sang the Canticle of the Sun; meanwhile with renewed vigour Francis repeated the Strophe:

« Praise be to Thee my Lord,
For Sister Death ».

On Saturday he said to the doctor who came to visit him: « Tell me O brother that I must die, for death to me is the gate of heaven ».

Then addressing his sorrowing companions, he asked them to place him on the ground as they had done the other day, adding: « And when I have drawn my last breath leave me in that position for some time ». About eventide he called his brothers to cover him with ashes; — then amidst the reverent silence of his brethren, the humble cell of S. Francis resounded with the joyous trilling of the skylarks The Christ of the XIII Century had ascended to heaven —.

At the announcement of the death of S. Francis, the citizens of Assisi flocked to the Portiuncula, to bear in triumphal procession, within their walls, the glorious Poverello of whom they remembered so many marvellous deeds. To fulfill the promise made to S. Clare, his body was taken by the way of S. Damian's, where Clare and her sisters bade their last earthly farewell to the remains of their beloved father, now beautiful in the paleness of death, in the splendour of the sacred stigmata, brilliant like five fires of glory. In the little church of S. George, where he had studied as a boy and where he preached his first sermon, his body was carried and laid in a simple stone sepulchre.

On the 19th of March 1227 Cardinal Ugolino ascended the Papal Chair under the name of Gregory the IX. Through an unforseen revolt of the people incited by the perfidious Frederrick II, in the spring of 1228, the Pope was obliged to leave Rome and flee into Umbria. Remaining a short time at Rieti then at Spello, he finally came to Assisi.

In the mystic and silent city of Mount Subasio he prayed long and fervently at the tomb of his dearest friend Francis.

In a few days time, after a most accurate examination of the miracles of S. Francis, he decided to raise him to the honour of Christian veneration.

The nonagenarian Pontiff rejoiced with the whole world at the glory of S. Francis, but desired that a more worthy monument should entomb the « Father of the Poor », and that the sanctity of him, who when dying wished to be laid on the naked ground, should have a worthy rememberance.

The aged Pope had in mind a marvellous monument, a glittering poem of stone and colors that would proclaim through all ages the glory and greatness of Francis.

For the undertaking of such a splendid design, he engaged the admirable tanacity and enterprising genius of Fra. Elias, who raised to the Glory of God and in honour of S. Francis, the world-famed Basilica of S. Francis in Assisi, a magnet of Catholic devotion, the inspiration of christian art and architecture.

Meanwhile a citizen of Assisi had donated a portion of land to the north of the city — the

ST. FRANCIS AND THE DOVES.

place of execution of criminals — which the Pope himself named « The Hill of Paradise » to be a worthy resting-place of the world's most beloved saint.

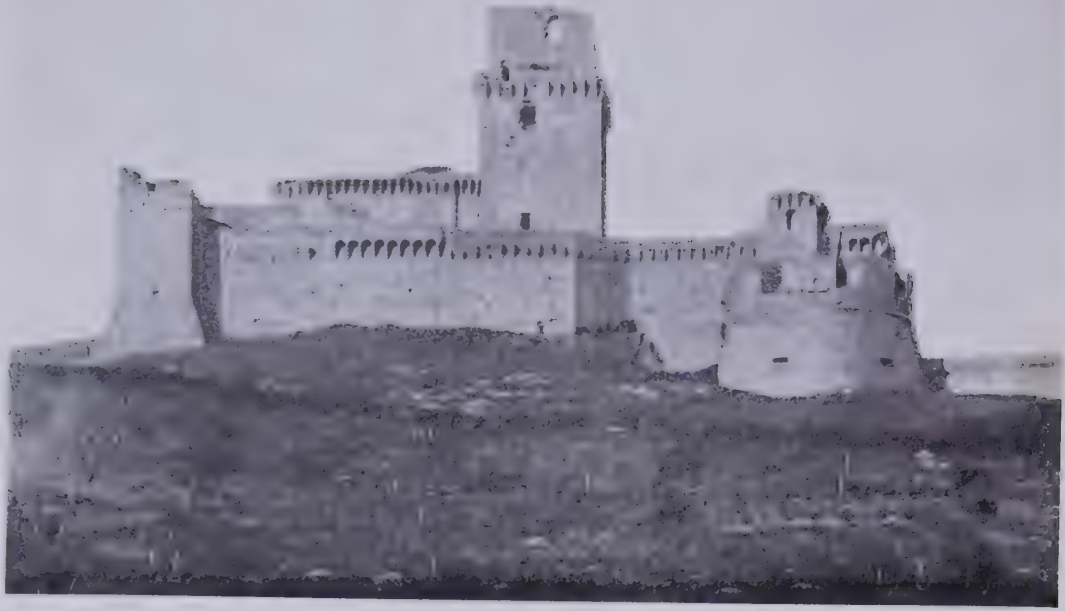
On the 17th. of July 1228, Gregory himself laid the first stone of the Basilica, which marks the first triumph of Italian Art and the luminous infancy of the Renaissance, and in less than two years the superb dream of art and glory which Elias idealized as the tomb of S. Francis, became a reality.

A remarkable procession was witnessed in the Assisi on the 25th. of May, 1230. It was the solemn transportation of the body of S. Francis to the « Triumph of Love », to the temple most glorious of the XIII Century — Truly a living hymn of praise erected on the quivering dawn of new life for Italian Art.

In the heart of the rock deep under the High Altar of the Basilica of Assisi, around which has been excavated a beautiful crypt, the body of the purest Saint of Christianity has reposed for seven centuries and, which this year, will witness the glory of S. Francis when his lovers and admirers from the whole world will muster in the sacred gloom, broken only by the flames of many lamps, which burn continually round the humble son of Assisi, to honour the death of S. Francis seven hundred years ago. And with such thoughts in our minds, we repeat to ourselves the glorious words of the Virgin's « Magnificat ».

« Deposuit potentes de sede
Et exaltavit humiles ».

« The mighty thou hast put down from their seat
And the humble thou hast raised up ».



THE «ROCCA»

# APPENDIX

## Notes on Architecture.

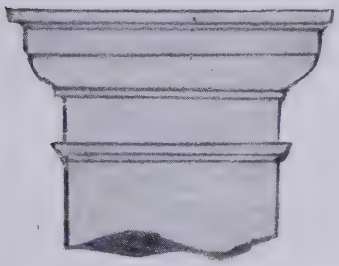
To appreciate the beauty of a temple, and we may say of any other monument, it is necessary to have a clear idea of the principal parts and accessories which compose it, and the manner in which the constructive elements are used. Architecture has no fixed type but is a repetition of certain modes and of certain combinations between the esentials and the accessories. A certain type is established called classic, because this is the example and model of successive imitations, and thus we have five architectural types called orders.

The Order in architecture is a disposition to form a whole, regular, equal and harmonious. The parts that belong to the construction of the edifice are called the essential members, the other parts that regard the decorations are named mouldings or accidentals.

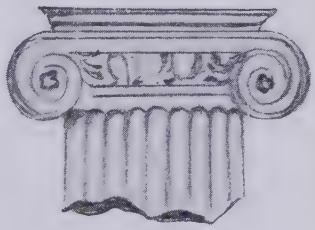
The esential members of a monument are the columns and the entablature. The columns are composed of three elements, the base, shaft and the capital; the entablature is represented by the architrave, the frieze and the cornice. The mouldings are introduced just to beautify the whole.

The classic orders are five distinguished by their capitals: — Doric, Ionic, Corinthian, Composite and Tuscan. All these styles represent the slow and steady work of man through a slow process seeking after perfection, as the human soul is always searching for superiority.

*The Doric Order.* Is the most ancient or the Greek architectural orders, distinguished by its simplicity and solidity, a very simple capital is one of its characteristics, the entablature is also simple but harmonizes gracefully



Doric Capital.



Ionic Capital.

with the rest. Its fundamental elements are the triglyph, — a three groved tablet — at equal distance along the frieze, and the metope, — the space between the triglyph, generally ornamented with carving.

*The Ionic Order* is distinguished from the Doric by its rams-head horn volute of the capital and more delicate columns. Its characteristic splendour above all, is the form of the capital consisting of a cushion or dado, which curves and falls twisted at the angles in two strong and graceful circles called volute.

*The Corinthian Order* came later, it originated in Corinth, and is distinguished by its chalice formed capital ornamented by two semicircles of acanthus leaves receding and refolding It is the most elegant, richest, agile and stately of the five orders. There is a beautiful legend regarding the origin of this order: — «On the tomb of a young Corinthian girl, who died on the day that she should have been led to the altar, her instructress placed a basket used in the maid's work, containing food most palatable to the girl during her

lifetime. The basket was covered by a right-angle stone. By chance there was an acantus seed in the basket. In the spring it began to sprout and send forth leaves, being obstructed in its growth by the stone,

Corinthian Capital.

Composite Capital.

the foliage gracefully curved itself. Passing by that way, Callamachus, the sculptor, was struck by its beauty, and formed new capital corresponding to it, and so he designed what is called the corinthian capital.

*The Composite Order.* This order is a blending of the Doric and the Corinthian Order, and was introduced by the Romans, who believed that they had formed a new order. The characteristic difference is in the capital, which is composed of the Doric capital without the neck, and of the Corinthian, with leaves, but without the volute — the curving foliage. — This order was much in evidence in the last period of Roman architecture.

*Styles and their expressions.* The character resulting from the union of the essential members and the accessories is called the style, from the order chosen, the prevalence of the geometrical lines but most of all,

of movement, of the life which the artist communicates to, and impresses on the edifice. We will speak particularly of the sacred styles.

*Oriental Style.* The Orient, the cradle of humanity, is the world of fancy. A terrible divinity oppressed man, and the autocracy of one took away the personality of the whole, whence was born a mysterious art, symbolical, exaggerated and monstrous. Amongst the orientals we will take a type from the Egyptians who in the advance towards civilization were much to the fore amongst the other ancient races. The architecture was marvellous for the vastness of its moles and its gigantic proportions, which appears to be the work of titans rather than that of men.

The sacred edifices were ostentatious in supports or quadrangular pillars and massive columns. The capitals were formed of representations of the human head or of animals, interlaced with leaves of the lotus and the palm in such a manner so as to give to the building a fearful aspect. At the entrance of the largest temples, obelisks, quadrangular columns terminating at a point were erected, covered with hieroglyphic inscriptions. In short every religious thought of the Egyptians ended in the mystery of eternity and of their near death, and their monuments are expressions of eternal days and of an eternal resting-place. The same character very soon dominated the whole of the orential architecture.

*Greek Style.* The Greeks arrived to the full accord of the imagination with the intellect, and furnished the most exquisite and aesthetic taste, preferring to the Oriental ostentation, simple and natural beauty. They knew how to attract the eye in their beautiful lines, just proportions and significations which formed the enchantment of this art. Religion amongst them was more serene, transforming the fearful and monstrous into conceptions more human in regard to the divinities, lowering them to the level of man. The conception of religious society was in some temples very

little elevated above the oriental, but showed more imagination, thought and human sentiment. This architecture is called classic.

*Roman Style.* The Romans took their form of architecture from Etruria and Greece, adapting their sentiments to their needs and to the character of the people, as conquerors and lawgivers. Art was only honored as much as it manifested the richness and political power, (imperium), the dignity of the fatherland and the glorification of the state. This conception related also to public worship. The religion of the Romans conformed itself to the needs, of civil life. Jove personified the Roman State, Minerva, political wisdom, Vesta was the godess of the domestic hearth — the base of the state — Hence, Rome enriched herself with superb sacred edifices, and expressed in these the political character of a nation overpowering and sovereign. A splendid example is the Pantheon, the temple of all the gods. There we note the composite order ; also this style is held as classic.

*Basilican Style.* Ancient Christian style. It is modest but sometimes rises to noble expressions as we see in the celebrated crypt of the catecombs of S. Calistus. This Christian architecture really commenced to assert itself after the edict of Constantine. The Christian Basilica in substance does not differ from the Roman, conserving the same architectural decorative development, indentity of name and a certain analogy in use. The Roman Basilica was the seat of justice and of public affairs ; the Christian, the seat of divine justice and of Christian affairs. The Christian architecture adopted the classic form, but modified it according to the needs of catholic worship. The Basilican style, sober, calm, solemn, is most fitted to manifest the idea of the « House of God » where it assists the aspirations and prayers of the entire world redeemed by Christ.

*Byzantine Style.* Meanwhile at Rome the architecture preserved its traditional form, there arose a new and expressive style at Byzantium (Constantinople). It

was a style, that to the solidity of the Roman, espoused the delicacy of the ostentatious oriental. This form of architecture is distinguished above all by the great use of the cupola erected directly upon arches. The capitals are in the form of a pyramidal trunk upside down, rounded at the smaller base and squared at the upper, and for ornament, a decoration of mosaics. The gold of the mosaics from the walls, on the crests and everywhere from the vaults give a complete marvellous splendour. This type is incarnated in the magnificent temple of S. Sofia in Constantinople, the model type. It is said that the Emperor Giustinian exclaimed on the day of its consacration: « Solomon, thou art conquered ». The Byzantine Style passed to the west where it had a long and proud life. In Italy this art is spoken of in the XII Century.

*Romanic or Lombard Style.* Already a new style commenced to diffuse itself about 1,000 in the west, called Romanic or Lombard style. It was a fusion of various elements with the roman byzantine prevaling; its architects were called the Comacini Masters. The polystyle pillars uniting the various parts, the cubic capitals decorated in the byzantine style of crushed and interlacing ribands, the vault crosswise with a massive interior rim and strong supports on the exterior of the edifice give us the characteristics of this style. Most singular are the fantastic representations sculptured on the capitals, and on the archvaults, which give to the lombard style a semibarbarous and fearful aspect. Speaking about this architecture, Massarani remarks: « That the squat pillars, the fantistic capitals, the smallness and scarcity of the windows, the heavy curves, the solemn crypt and the fearsome decorations while speaking of a semi-barbarous language, yet indicate the immobility of dogma and the jealous vigilance of the priests ».

*Gothic Style.* Out of the Romanic grew the Gothic Style in the XIII Cent. It presents to us a physiognomy proper to itself: that is the use of the acute arch formed

by semicircular arches united above, the construction of the vault being bold or light according to the frame work, and polystyle pillars with a tendecy to the vertical. Certain decorative elements are particular, such as the pinnacles, the turrets and perforated carved work. The beauty of this style is a marvel, and the expression resulting is vivid. The vertical elements of this architecture give to the monuments a very elegant appearance, somewhat airy and slender. Such a style applied to the house of God accords to the aspirations of men with the harmony of the infinite, and elevates the soul to God in the desire of Paradise.

*Renaissance Style.* During the XIV and XV centuries flourished the classical architecture. Columns, arches, grecian orders entablatures, freizes and the grecian-roman elements are again used. The style has sought and found a certain originality in the capitals, preferring to the corinthian of the roman architecture, a capital of only one piece of foliage under the volute with flowers, heads and shells. This style was specially developed by Brunelleschi (1379 1476), by Bramante (1444-1514) and Buonarroti (1474 1564). This latter has given to the Christian temple the most complete and sublime expression of catholic religion. A marvellous example is the Vatican Basilica.

*Baroque Style.* The general characteristics of this style is decisively antagonistic to straight lines and simplicity, being excessively rich in gilded ornamental elements; vivacious, warm and colourful, and is a style more of appearance than of substance. This Baroque style was followed by the modern multiform style.

## Biographical sketches of Artists who worked in this Church.

**The Comacini Masters.** According to Professor Leo Sagui, these masters not only built the church of S. Francis, but also painted the nave with scenes

from the life of Christ and episodes from the life of S. Francis. A very lovely Madonna is found on the right wall of the nave. For an account of these masters see Part. I. of this guide.

**Giunta Pisano**. A very ancient painter, he forsook somewhat the byzantine style and as far as he was able sought after the true. In 1200 he painted a tablet with three saints and another moth-eaten one with miracles of S. Francis, these are in the Vatican Pinacoteca. His first paintings were a S. Peter at Grado near Pisa, and the frescoes in the Upper Church of the Basilica of S. Francis in Assisi. In the sacristy of the above Basilica there is a crucifix by him. There is a very expressive crucifix in the church of our Lady of Angels, Assisi. Other works are found in the Civic Museum, Pisa; the Pina. Vannucci, Perugia: a S. Francis and a S. Clare. On a crucifix in Assisi he has left the following inscription: — «F. Helias fieri fecit, Jesus Christe pie, — miserere precantis Heliae. Giunta Pisanus me pinxit anno D. 1236 Jndict nona». The date of his death is uncertain.

**Cimabue.** Called the Father of Italian painting. He restored the art falling into decay, and preserved the form of the Greek byzantine. Vasari says that he was of the noble florentine family of Gimabue. He was born about 1240 and died about 1300 or 1302. Having a passion for painting, he forsook his other studies for that art and in a short time surpassed his masters. Harsh in design, ignorant of chiaroscuro, he was unfortunate in the extreme in comparision with modern artists. Leaving in part the Greek style he consulted nature, corrected the design, gave soul to the heads, grouped his figures better and gave folds to the dress. Fiery, as was his time, he had no talent for the refined, but his virile heads cannot be more sublime or stronger. The first secure notice we have of him is found in a document in the archives of S. Maria Maggiore testifying that Cimabue worked under the Roman Masters. (June 12, 1272). His paint-

ings in Rome were destroyed by the designs of Codice Grimaldi (XVII Cent). From Rome he came to Assisi, where he laboured on the vault and the walls of the Basilica of S. Francis, these works were the admiration of the world at that time. There is a lovely and well preserved Madonna and Child with angels and S. Francis in the right transept of the above Basilica.

Many of his paintings in S. Croce, Florence, have perished. In the same city we find the Madonna « Rucellai » in the church of S. Maria Novella; the Madonna in the Academy di Belle Arti, His mosaics are found in Pistoia. His beautiful Madonna painted at Pisa is now in the Louvre. He would have been the greatest painter of his age if Giotto had not been his pupil and successor, yet his fame is remarkable even at the present time and he has been immortalized by Dante in verse and who wrote of him: — « There was Cimabue a painter of Florence, at the time of the writer, who painted many noble things of which no one knows ». In the face of this evidence, many critics deny that Cimabue ever existed. In the Gal. of London there is one of his Madonnas.

**Cavallini Pietro**. Some say that he was born in 1259 and died in 1344, but these dates are erroneous, for it appears that he went to London in 1270. He was a painter of the Roman School and a worker in mosaics, exercising his art with excellence and nobility, preserving the Roman traditions amidst the invading influence of the byzantine. The greatest work attributed to him is the stupendous Crucifixion in the lower church of the Basilica of Assisi. Most critics deny that this is his work, saying it is the work of the Sienese masters of which it shows every evidence.

According to Ghiberti he labored on the mosaic work on the façade of S. Paul and painted all the scenes in the Capitol. In 1285 he was the associate of Arnolfi in the work of the Ciborio. He made the beautiful mosaics in S. Mary's Transtevere 1291. His

other works in Rome are the frescoes in S. Cecilia's, mosaic in S. Grisogono, a picture in S. Maria Aracoeli. After the year 1295 he frescoed the abside of S. George in Velabro.

King Carlo of Angiò called him to Naples in 1308 and gave him a pension. About that time he decorated the monastery of S. Maria Donna Regina reconstructed by Maria of Hungary. He died in Rome about the age of 75 and was buried in S. Paul's outside the Walls.

**Giotto**. Giotto Bondone was born in the village of Colle in the Comune of Vespignano, about 14 miles north of Florence. He was the pupil of Cimabue, who discovered him as a shepherd-boy tending his flock, and engaged in drawing from life one of his flock on a smooth rock with a sharp pointed stone. Struck by the boy's cleverness, Cimabue took him to Florence, where he taught him all he knew. Under this famous master he became the most celebrated painter of his age, He was the true restorer of painting in Italy. So ingenious was his art that not one of his pupils could follow him until the arrival of Masaccio. Symmetry under him became truer, design sweeter and the colours more delicate. The art of portrait painting had its birth with him, and in his frescoes we find representations of illustrious men as Dante, Brunetto Latini, Corso Donati, etc. Under his influence every branch of art improved, and architecture made giant strides, because he rejoiced above everything in the imitation of nature. He was the Colossus of art, and with him commenced true painting. Called to Assisi in his youth he painted the scenes from the life of S. Francis in the upper church of the Basilica of Assisi, where we see through him a new art in the first smiles of beauty. It is an old story how the Pope seeking the most talented artists to paint in Rome, sent out emissaries to seek them, coming to Giotto they asked him to send in his designs, without hesitation he described a circle perfect as if it had been made by a compass. This

gave rise to the proverb « As round as the O of Giotto ». In 1298 he labored in a chapel of S. Peter's, but his work was destroyed by the enlargement of the church, only restored fragments remaining in the Sacristy of S. Peter's and in S. John Lateran. Entering into the service of the Pope he proceeded to Avignone, here and elsewhere in France he painted frescoes and tablets.

Returning to Florence he executed a great number of works, amongst which are a Crucifix at S. Felice and another at S. Maria Novella. It is said that he likewise painted the stigmata in the church of S. Francis in Pisa, this is now in the museum of the Louvre, Paris; going to Padua he made the stupendous frescoes in the chapel of the Scrovegni of which he is said to have been the architect 1303-1305. His most beautiful pictures represent the General Judgement on the wall of the façade; Christ blessing; The Virgin and the prophets on the vault; on the walls the story of the Redeemer and Our Lady. He also painted in Verona, afterwards he was called to Ravenna by his friend Dante. Returning to Florence in 1312, he painted the Madonna and Child now in the Gal. di Belle Arti, and in the Bardi Chapel of S. Croce he painted scenes from the life of S. Francis of Assisi, and in the Peruzzi Chapel beautifully coloured stories from the lives of S, John the Baptist and S. John the Evangelist. In 1328 he returned to Assisi and in the Chapel of the Magdalen painted scenes from her life. At the request of Roberto of Angiò he painted the Church of S. Clare in Naples, and other pictures in S. Maria Coronata al Castel del L'Uovo, but little remains of his work in Naples. On the 12th of April 1334 he was created head of the campanile di S. Maria del Fiore at Florence laying the first stone and of which, he made the marvelous design and executed some of the bass — reliefs. About this epoch he painted the Chapel of the Potestà in Florence, where there is a portrait of Dante. In 1335 we find him in Milan, being called

there by Azzone Visconti. Amongst his most famous works are the allegories of the three vows: — Poverty Chastity and Obedience with S. Francis in Glory above the main altar of the Lower Church of the Basilica of Assisi, (See description in the Guide). There is also a Crucifix in the museum of Berlin. Giotto died in 1337 at Florence and was buried with great honors in S. Maria Reparata.

**Simone Martini**. Sometimes called Memmi, the family name of his wife. He was born 1284 and died 1344. As regards his inventions Vasari says «They were not of his age but by a most excellent modern master». Martini was without doubt much ahead of his time. He was the friend of Petrarch and painted for him the Lady Laura. He detached himself from the Byzantine style in his noble figures and retained only the rich vestments and ornaments. His compositions were large, sometimes covering the entire wall without dividing them as was the custom of Giotto. He knew how to express his ideas with dignity, and his works even now inspire a lively sense of admiration. A large fresco by him is seen in the Sala del Consiglio del Palazzo Pubblico at Siena, The Virgin under a canopy supported by apostles, with angels and saints, executed in 1315, which procured for him the esteem of his fellow citizens. In 1317 he painted in a chapel of S. Lorenzo in Naples. Other works are found in Pisa, Palazzo del Comune, Milan; with his disciples he painted a Madonna with saints, and a Crucifixion for the altar of the Chapel dei Nove, a tablet and other works in Orvieto. Perhaps it was between the years of 1322-1326 that he painted the lovely scenes from the life of S. Martin of Tours in the Chapel of that name in the Lower Church of the Basilica of S. Francis in Assisi. (See description in Guide). From 1326 until 1335 he labored entirely for the Comune of Siena assisted by his brother in law Lippo Memmi. In 1339 he was in Avignone where besides painting a portrait of Petrarch and Lady Laura,

he worked for the Pope in the castle and elsewhere. In Liverpool there is a painting by him with the date 1342, another large picture is found in the museum of Antwerp, others in the Louvre and in Berlin. Other works are found in the Pin. of Forli, the Crowning of the Virgin at Monte Pulciano, in the Gal. Borghese, the Vatican Library, and the Gal. Sterbini, Rome. It seems that he was likewise a sculptor, having made a bust of Lady Laura, on which is inscribed in 14 Cent characters «Simone de Senis me fecit sub anno D 1343». Martini died 1344.

**Gaddi Taddeo**. Florentine, born 1300 died 1366. He received the first principles of art from his father and for 24 years he was the dearest and most favourite pupil of Giotto, who, according to Cennini, was his Godfather. Vasari says he surpassed his master in colouring and made his heads very expressive, but otherwise was not his equal. In 1327 he painted a Madonna and Child on the sepulchre of Baroncelli Manetti, in S. Croce, Florence, and in the same chapel scenes from the life of Our Lady, completed in 1338. In 1334 he painted votive altar in the Museum of Works, Florence. His frescoes painted in 1342 at S. Francis of Pisa are to-day destroyed. The beautiful frescoes in the right abside of the Basilica of S. Francis in Assisi are attributed to him; (See guide for description). He was likewise an architect, rebuilding the Pontevecchio in Florence, and S. Michele in Orto.

Gaddi died the year he was elected amongst the Council of Masters of Art for the carrying out the Façade of the Duomo of Florence. His works are full of delicate sweetness as seen in the Pin. of Siena and Turin. He was greatly esteemed by his contemporaries and accumulated great riches and honours.

**Torriti Jacobo**. Also called Fra. Mino da Turrita, Franciscan Friar, a Roman of the XIII Cent. A worker in mosaics, he improved that art, and was its first master at that epoch. Taking into consideration the mosaics

in the choir of S. Maria Maggiore in Rome no one would believe they were executed at tnat time, these opened the direct way to the classical art. According to Lanzi he was the artist of the mosaics in the Tribune of S. John's in Florence 1225, and probably in 1288 executed the lovely and delicate frescoes in the central vault of the Upper Church of the Basilica of S. Francis in Assisi. He ornamented the Tomb of Pope Boniface in S. Peter's and signed the mosaic with his name. In 1296 according to Paggi, but Venturi says 1300, he was called « The Royal Roman Master ». At Rome he made a slab in the pavement of S. Sabina, and the mosaics in the abside of S. John the Lateran with the help of a companion, there we read « Jacobus Torit pintor hoc opus fecit e Fr. Jacobus de Camerino socius magistri operis » — Jacob Torriti made this work and Fra. Jacob de Camerino associate of the master's work. His masterpiece is in the abside of the church of S. Maria Maggiore in 1293 where he wrote in Latin « Jacob Torriti, painter made this mosaic work ».

**Rossuti or Rosuti Filippo.** Roman, XIV Cent. A disciple of Gaddi Gaddo and Torriti, painter and mosaic worker. Noted for the valuable mosaics in Façade of S. Maria Maggiore. He worked in France where he was called the « The King's painter ». In 1308 he painted in the palace of Poitiers. In 1309 he with his son and and assistant received a pension. In 1317 he was still living but must have died before 1322 as we read that only the son was then receiving the pension. He painted the four doctors of the church in the first vault of the Upper church of S. Francis in Assisi.

**Stefano of Florence.** Born in 1301 died 1350. His mother was a daughter of Giotto under whom he studied, and he was much praised by the old writers. He was called the « Monkey of nature » on account of his graceful and faithful imitation of nature. Very little of his works remain. The Coronation of the

Virgin in the Chapel of S. Stanislaus in the Basilic of Assisi is attributed to him.

**Giottino.** Called by some Giotto di Maestro Stefano and by others Tommaso di Maestro Stefano. A Florentine, instead of following his father he took Giotto as his master, and by reason of imitating his master so perfectly, obtained the sobriquet of Giottino. He was born about 1324 and his name was inscribed amongst the Company of Painters in Florence in 1368; in 1369 he was one of the masters who worked in the Vatican during the pontificate of Urban V. The frescoes in the Chapel of S. Nicholas in the Basilica of S. Francis in Assisi are attributed to him, he likewise painted in the Church of S. Clare in the same city. In the Gal. of the Uffizi there is a beautiful picture by him, he also painted in the church of S. Croce, Florence, the mysteries, in the National Gal. of Arte Antica in Rome, and a painting in the Duomo of Gubbio.

**Fra. Martino.** In a document we read that he painted the refectory of the Convent of S. Francis in Assisi, and in another document, 1347, he received an ounce of blue to paint the refectory and the pulpit of the Convent of S. Francis. The Crucifixion in the right abside of the lower church of S. Francis is attributed to him but more probably it is the work of Gaddi.

**Lorenzetti Ambrogio.** Siena, brother of Pietro Lorenzetti, born about the end of the 13 Cent, died 1348. He was a noted painter, remarkable for figuring tempests and the fury of the wind in his paintings. He was greatly praised by Vasari who says he was the first to paint such scenes. He was influenced by his brother although his work resembles that of Simone Martini. In 1331 painted the frescoes in S. Francis, Siena, assisted by his brother. In 1332 he matriculated in art in Florence, there he was praised for his style of the stories painted in S. Procolo. Returing to Siena, he went to Cortona where there are

some beautiful frescoes by him in the church of S. Margherita. Back again in Siena in 1337 he painted in the Sala Pubblica, La Sala dei Nove and in the books of the Biccherna are found mention of payments made to him for paintings made from 1335 until 1340. In this last year he painted a chapel in the cemetery. In 1339 he commenced the tablet of S. Crescenzio in the Duomo of Siena, finishing this work with great care in 1342. The middle part of this representing the Purification, is in the Gal. of the Academy of Belle Arti in Florence. In 1344 he painted the Annuntiation in the Gal. of Siena, the Map of the World in the Sala della Pace and other pictures. In 1345 he labored in the Camera dei Signori dei Nove, and for the last time at the Consiglio dei Pacieri. The Madonna and Child with S. John the Baptist and S. Francis in the Chapel of S. John the Baptist in the Basilica of S. Francis in Assisi is attributed to him. In the Gal. of London there is a picture by him — the heads of four sisters. He was a very virtuous man versed in letters and science, and was loved and esteemed by the literate of that time.

**Lorenzetti Pietro.** Also called Laurati: of Siena, born towards the end of the XIII Cent. died 1350. Pietro was a most excellent painter, in regard to his times he excelled in drapery and perspective. He was recognized for the first time as a painter when he was recompensed by the Commission dei Nove for a tablet. He painted a polittico for the Pieve di Arezzo which Vasari says are « Figures truly beautiful and executed in good manner ». In 1329 he painted a picture for the church of the Umiliati in Siena, and in 1333 the Madonna in the middle door of the Duomo, a tablet of S. Savino also for the Duomo, and frescoed with his brother the Façade of the hospital of Siena with stories now destroyed. In the same year he made a tablet for the Cathedral of Cortona. The tablet in the Gal. of the Uffizi in Florence, in 1340. His last certain work is the Nativity in the Museum dell'Opera of

Siena. In the Museum Cristiano of the Vatican is preserved a Christ before Herod, he also painted that lovely Madonna and Child with S. John the Evangelist and S. Francis in the lower Church of S Francis in Assisi, besides pictures in the Cemetery of Pisa. In the Gal. of London there is one of his pictures.

**Pace di Bartolo** of Assisi; worked with Andrea da Bologna in the chapel of S. Catherine in the Basilica of Assisi in 1368.

**Andrea da Bologna**. A miniature painter, worked in Venice, he was the associate of Bartolo in the painting of the Chapel of S. Catherine in the Basilica of Assisi.

**Nelli Ottaviano**. Born in Gubbio he died between 1445-1448, a very prolific artist. He matriculated in Perugia about 1400, and had great influence in the Umbrian school, they say he was the master of Gentile da Fabriano and of Giovanni Santi. Perugia was the theatre of his first labors and there was born the great esteem which he enjoyed for half a century. In 1403 he painted the Virgin at S. Maria Nuova at Gubbio, a very famous fresco called the Madonna del Belvedere. He was a magistrate and consul in 1410 and painted the Crucifixion in the Church of S. Maria Nuova. Between 1411 and 1415 are the pictures by him of Our Lady, and the beautiful stories of S. Augustine in fresco in that church outside the Porta Romana.

In 1422 he decorated the exterior walls of the Ospizio of S. Giacomo and Antonio in Assisi. In 1424 he painted the frescoes in the Palazzo Trinci at Foligno. From 1428 until 1432 he labored in S. Croce of Urbino. His other works are a tablet in the museum Cristiano of the Vatican, a beautiful Madonna of Health in the lower church of the Basilica of S. Francis in Assisi and another Madonna and Saints in the public palace of the same city. It is supposed that his death took place between the years 1445 and 1448.

**Tiberio d'Assisi or Tiberio Diotallevi**. Was still living in 1575; an imitato of Perugino. We find his

works from 1510 to 1518 at Montefalco, Trevi and Assisi. Above the Tribune in the Lower Church of the Basilica of S. Francis in the same city there is a beautiful crucifixion with Saints. There is also a S. Dominic and scenes from the life of S. Francis in the Convent of S. Maria degli Angeli, Assisi.

**Giovanni Spagna or Lo Spagna XVI**. Cent. He studied first with Fiorenzo di Lorenzo then with Perugino and finally followed Raffaello. He had a very religious sentiment, a most accurate artist with finess, grace and sweetness in his art. He lived at Spoleto where he married. In the Church of S. Giacomo near to Spoleto he painted in the abside about 1527. In the Pin. Comunale there is a beautiful Madonna and Child with Saints. In the Pin. Vannucci at Perugia there is another Madonna and Child, The Eternal Father, and yet another in S. Peter's. In Trevi there is a fresco of the Immaculate Conception, a very notable painting. At S. Maria delle Lagrime outside Trevi we find a stupendous disposition from the Cross attributed to him. We see his Saints in S. Bartolomeo at Montefalco; in S. Agostino there is a fresco of the Madonna and Saints; the Decapitation in the Pin. of Verona; a Presepio in the Civic Museum of Viterbo, and in Terni Our Lady and Saints.

In S. Mary of the Angels at Assisi he painted the walls of the cell where S. Francis died; other works are found at Todi, National museum of Naples, and in Vatican Gallery, an adoration of the Infant Jesus that is equal to the best work of Raffaello; an Apollo and the Muses and S. Lucia in the Gal. Capitolina; other works in the Colonna and the Borghese. His master-piece is the Madonna and Saints at the entrance of sacristy of the Basilica of S. Francis in Assisi, ordered by the Fraternity of the 3rd. Order 1516. This picture is beyond price. At the Louvre in Paris there are two pictures the Nativity and a Madonna.

**Dono Adone or commonly called Dono Doni** of Assisi. Died 1575. He may have been a disciple of Pe-

rugino. His stories from the Passion of Our Saviour in the refectory of the Convent of S. Mary of the Angels, contain 52 figures. He also decorated a fresco in six years the galleries of the Convent of Assisi with 52 facts from the Patriarchs. In the chapel of S. Stephen in the Basilica of S. Francis of Assisi he painted three large frescoes on the walls; sybils and prophets on the vault. His painting of the Last supper is seen in the refectory of the Convent and other work in the Duomo. His portraits were painted with much truth, his art was most exact and his colors Peruginesque. Other works are in the Pinacoteca, S. Peter and the Public Palace of Perugia, in the Pin. of Foligno and the Cathedral of Gubbio.

**Sermei Caesar.** Of Orvieto, died about the beginning of 1600 at the age of 84. He had not much design, and little fertility in his ideas, but his pictures show great spirit and robustness in their tints. In 1629 he painted the General Judgement in the choir of S. Francis Assisi. He also labored in the sacristy, and the chapels of S. Antony and S. Sebastian in the same church. Other works are found in the Duomo and S. Mary of the Angels in Assisi. Some works are also found in Perugia.

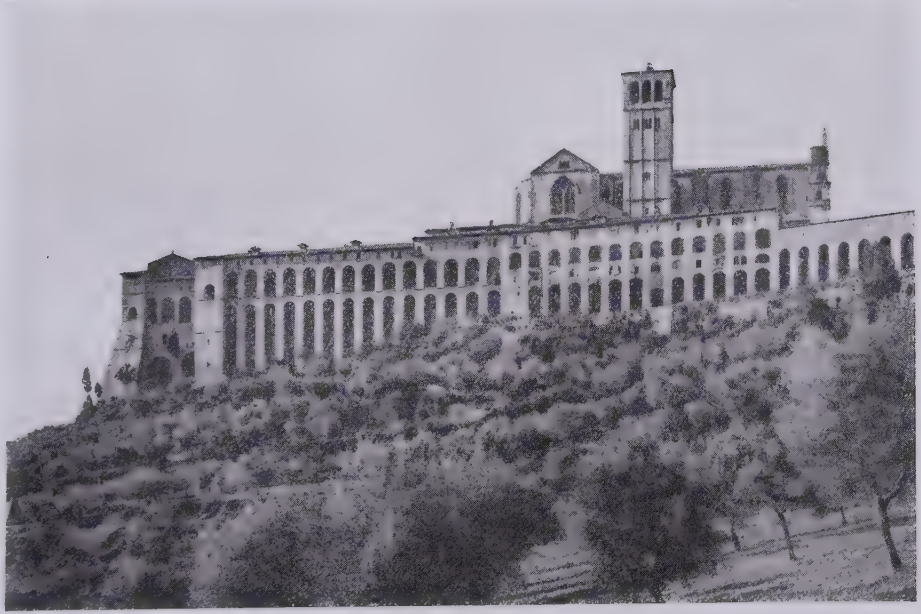
**Giorgetti Giacomo.** Of Assisi born in 1620 and died at the age of 77. He was a pupil of Lanfranco, painted the stories of the Virgin in the Sacristy of the Basilica of S. Francis in Assisi and in the Duomo a fresco with many figures.

**Martelli Girolamo.** Of Assisi, pupil of Domenichino He painted the vestibule of The Basilica of S. Francis in Assisi and in the Chapel of S. Sebastian two stories of that Saint. He also painted the sacristy of the church of Our Lady of Angels, Assisi.

BASILICA OF S. FRANCIS & THE TESCIO.

S. FRANCIS FROM THE CEMETERY.

CONVENT & BASILICA OF S. FRANCIS.



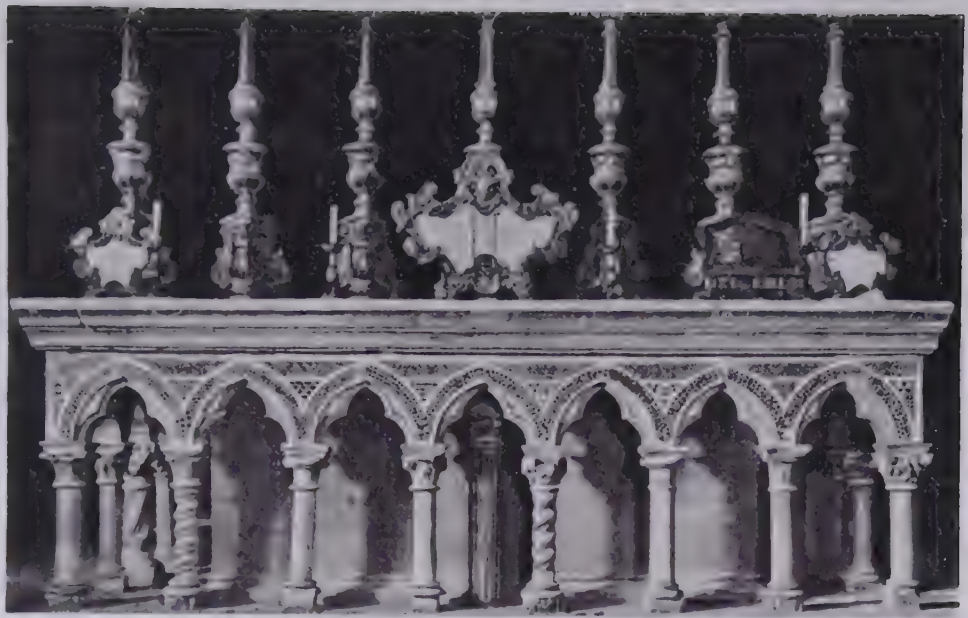
CONVENT & CHURCH OF S. FRANCIS FROM THE ROAD.

CONVENT & CHURCH OF S. FRANCIS FROM THE PIAZZA.

DOOR OF THE LOWER CHURCH.

VIEW FROM THE ENTRANCE OF LOWER CHURCH.

MAUSOLEUM DI GIOVANNI DE CERCHI AND PORPHYRY VASE.



THE HIGH ALTAR

TRIBUNE AND PULPIT, LOWER CHURCH.

THE MADONNA, S. JOHN & S. FRANCIS (Lorenzetti).

CHAPEL OF S. MARTIN. DETAIL (Simone Martini).

CHAPEL OF S. MARTIN. THE MAGDALEN
& S. CATHERINE (Simone Martini).

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FIRST COMPANIONS OF S. FRANCIS (School of Giotto)

THE MADONNA & SAINTS.
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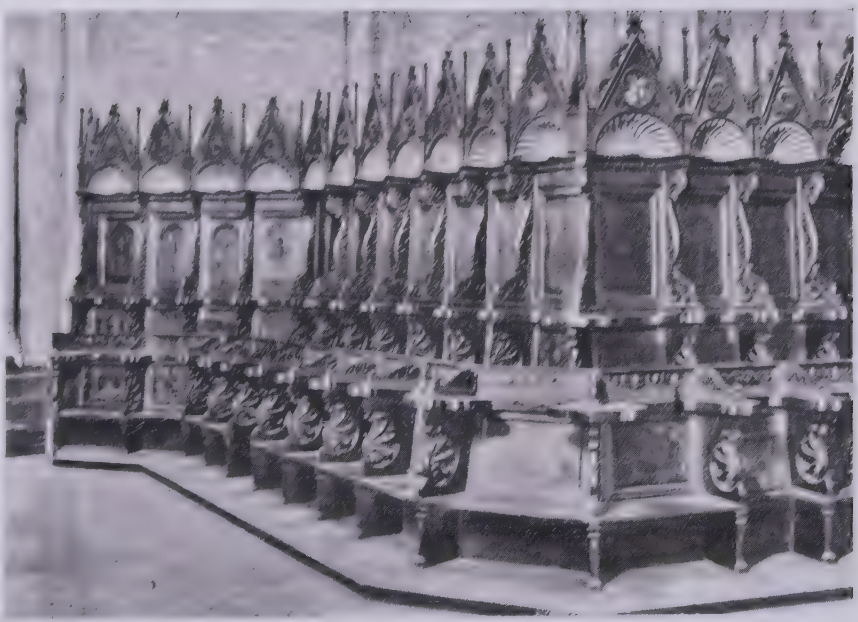
RELICS & BLESSING OF S. FRANCIS.

ANCIENT PICTURE OF S. FRANCIS. SACRISTY (Berlinghieri di Lucca - 1245).

THE MADONNA AND SAINTS (Ottaviano Nelli).



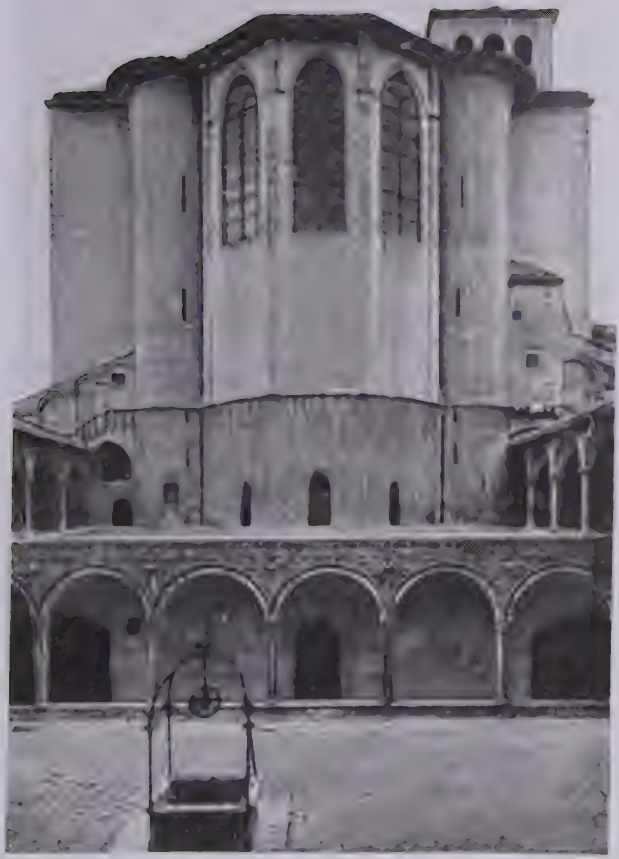
DETAIL OF CHOIR, UPPER CHURCH (Sainte-Chapelle).

DETAIL OF CHOIR.

THE CRUCIFIXION, UPPER CHURCH (Cimabue).

THE PULPIT, UPPER CHURCH, COMACINI MASTERS.

CLOISTER & CEMETERY.



QUADRANGLE AND APSE.

CLOISTER OF THE CONVENT.

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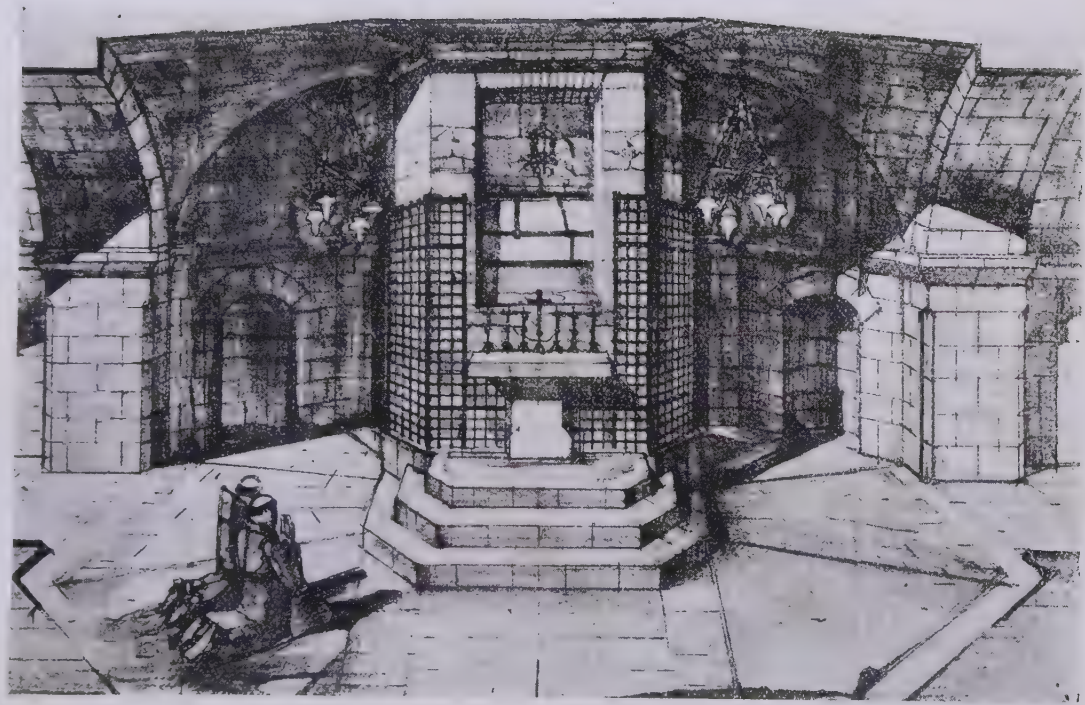
S. MARY OF THE ANGELS.

CHAPEL OF THE PORTIUNCULA.



THE RESTORED TOMB OF ST. FRANCIS, 1926. (Pro. U. Tarchi)

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